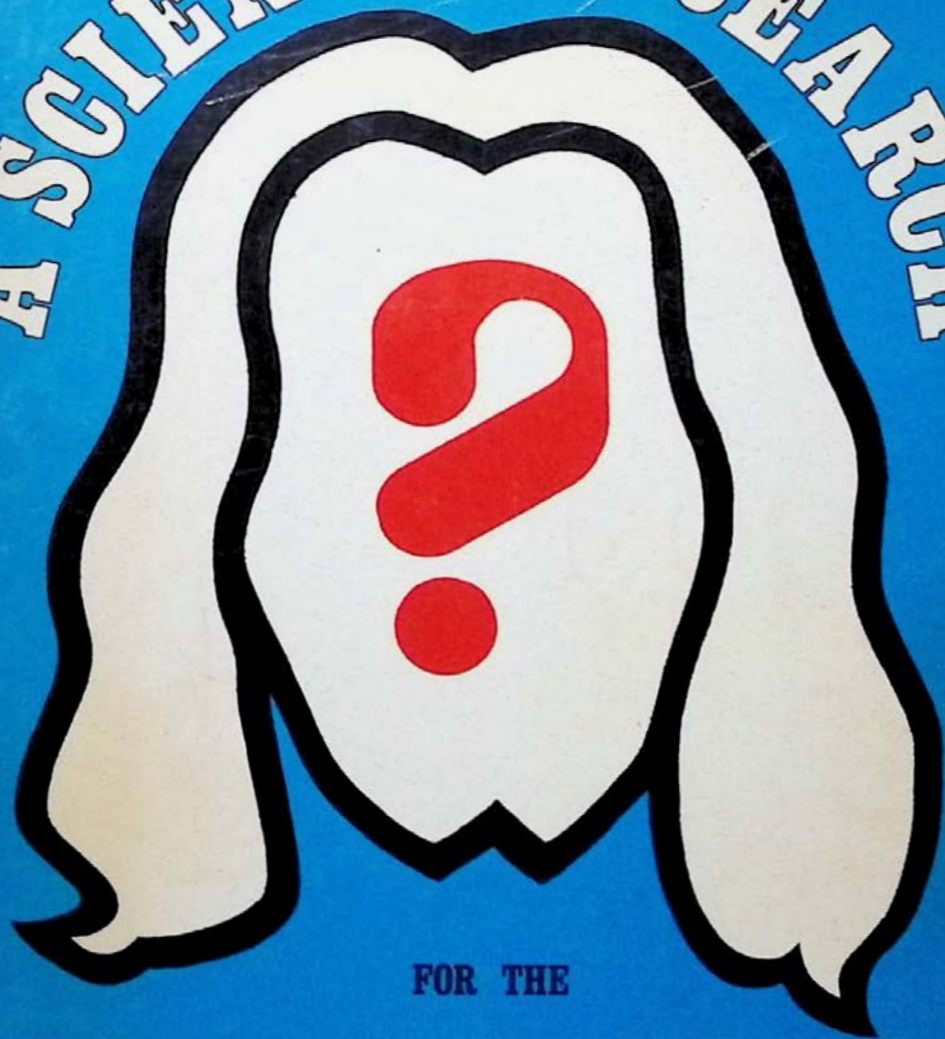


A SCIENTIFIC SEARCH



FOR THE

FACE OF JESUS

**FOREWORD BY THE AUTHOR OF
EDGAR CAYCE'S STORY OF JESUS**

A SCIENTIFIC SEARCH FOR THE FACE of JESUS

FRANK O. ADAMS

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FOR
HELEN ADELAIDE ELLSWORTH van LÖBEN SELS

Whose awareness, love and prayers made my
first vision possible, overcame my agnosticism,
and led me to His work in the Edgar Cayce
Readings.

AND
REV. ALAN BARHAM, B. D.

Who, in introducing me to the Holy Shroud,
provided the basis for my beliefs to become
knowledge.

ACKNOWLEDGEMENTS

My deepest appreciation is expressed to the authors listed in the bibliography with full understanding that my efforts constitute only an analytical review of their major contributions to the knowledge of mankind. Also, to the Association for Research & Enlightenment, Inc. (A.R.E.) and the Edgar Cayce Foundation for use of quotations from the Cayce Readings.

Much gratitude is felt for the warmth of the courtesy and consideration displayed by the Rev. Adam J. Otterbein, C.S.S.R., and the Rev. Peter M. Rinaldi, S.D.B., not only for their permission to use the copyrighted pictures of The Holy Shroud but for valuable assistance and suggestions dealing with details of the major portion of my manuscript.

My special thanks are extended to all those who aided and cooperated in so many ways: Genevieve and Jeffrey Furst; Mary and Fred Tomlin; Barbara and Lytle Robinson; Mary and Hubert DeLoria; David Vaughn Houlding; Robert G. Jeffus; John Bulla; Edith J. Fraser; James McBain and my helpmeet, Dorothy, who contributed worthwhile ideas, valuable constructive criticism and an almost unbelievable patience with the birth pangs attendant upon this production.

F.O.A.

FOREWORD: Concerning the Author and This Work

Colonel Frank O. Adams is, in this writer's opinion, a man dedicated to doing his full share of God's work on the earth. Since retiring from the U. S. Army in 1960, he has established a sizable reputation throughout this country and in Great Britain as a researcher and lecturer on the work of Edgar Cayce, along with parallel philosophical materials. His interests have long centered around Biblical History, Health Concepts, Organic Farming and Youth Education, with special emphasis on youth in a Christ-oriented New Age society.

In my own case, I became pleasantly indebted to my friend Frank Adams several years ago when he suggested to both me and my eventual publisher that I should be the author of "Edgar Cayce's Story of Jesus" rather than himself. The resulting publication has aided many thousands of people in attaining greater insights concerning the Master and His purpose on the Earth—but, in particular, the details of Jesus' death and Resurrection as described by Edgar Cayce in this story of Jesus give valuable corroboration to that most unique relic of Christ's Passion—The Holy Shroud of Turin.

When I first saw and heard Frank's illustrated lecture on the Shroud, I was struck by the fact that the Cloth had been initially photographed in 1898, just about the time that Cayce, also a photographer, began exhibiting his psychic gifts. Edgar Cayce was to later announce, in his readings, that the Age of Aquarius began to overlap Pisces in that same year, 1898, and would be felt fully in 1998—as part of humanity's test period for the promised Second Coming. "How soon?" someone queried the sleeping Cayce. He answered: "When those that are His have made the way clear, PASSABLE, for Him to come."

Is it not conceivable that our Creator foresaw these times in history, when such scientifically-oriented, skeptical minds as my own—and Frank Adams'—and others too, would have need of an Edgar Cayce or a Holy Shroud to awaken us to the implications of the New Age?

In one of his discourses, Cayce put it this way— *“As to the influences that arise from the astrological sojourns, these are rather in keeping with the time—the Aquarius forces, and as there are the beginnings of the Aquarian Age.”*

“Then do not consider self as being unusual because unusual experiences arise in thy associations, in thy meditations, in thy activities with thy fellow man. Do not do other, though, than contemplate these. Remember thou are in the same signs, omens, as the Mother of Him; that gave to the Earth the physical man, Jesus—Aquarius in its perception, perfection.”

“Hence when those experiences arose in that life (of Mary) ye find it said, ‘She pondered these in her heart’.”

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Let us ponder then, as did Mary, on “Aquarius in its perception, perfection” as we follow the scientific search for “The Face of Jesus”. If it is still not too late for each of us to make the way clear, passable, for Him to come again, then I feel most confident that Frank Adams’ contributions in these areas will stand out not only as firm evidence of his vision and sincerity of purpose, but also as identifying him to be one of those who fortunately is making the Way more clear and understandable for many.

Jeffrey Furst
Virginia Beach, Virginia
1971

INTRODUCTION

It didn't start out as a search for a true likeness.

In May of 1966, I gave a talk on meditation for a study group of the Churches' Fellowship for Spiritual and Psychic Studies in Willoughby Vicarage in Warwickshire, England. The leader of the group and my host was the Reverend Alan Barham, a Church of England (Episcopal) Minister. The following morning after breakfast, we went into his study for a chat. On the wall was a framed photograph of the Holy Shroud of Turin. "What is that?", I asked. He teased me: "You mean with all you know of theology, church history, and the Bible, you don't know anything about the Shroud?" Not realizing what a typical Protestant I was, or what an exceptional non-Catholic he was in this respect, I had to reply in the negative. "Sit down", he told me and then I heard a summary of the story and saw some 35 mm. slides of the Shroud: a length of cloth on which are brown stains outlining the front and the back of a crucified man. This shroud purportedly wrapped the body of Jesus of Nazareth after it was removed from the cross. There was an immediate belief that if this story were properly presented to the youth of America it could spark a religious revival. Also there was a deep conviction that I had to share in the giving of this knowledge to mankind. I told Alan, "I have to have a set of these slides - where do I get them?" He smiled. "Well," he said, "it just happens that I have an extra set." So when I caught the train in Rugby later that day, a new treasure went with me: my first set of slides based upon Enrie's photography.

This initiated my search. It was followed by intensive study of everything that had been written in English about this unique and amazing relic. For four years, it has been a joy to give lectures

on this subject at every possible opportunity. During this period a continuing search accumulated other knowledge that had a bearing on the burial cloth. Then, in the spring of 1970, a real need developed. As will be told later, "The Face of Jesus" was commissioned as a painting. In retrospect, all my study and analysis of the actual research done on this shroud, to give this Shroud its Aramaic name, had led toward an unpremeditated scientific search for a true likeness of the Nazarene.

This small book recounts my analysis of the facts that have been developed on this subject. In addition to material bearing on the subject which is not contained in my lectures, it includes answers to pertinent questions from seeking, skeptical minds. Thus, for the truly interested, it is more than just a transcript.

The First 1200 Years

Through nineteen centuries of our Western civilization, men and women of faith have wondered about the appearance of Jesus of Nazareth. Many great painters, although protesting their unworthiness and inability to create a likeness of the Nazarene, have been prevailed upon to try to do it. Mankind generally has not been satisfied with their sincere and varying efforts. This is the story of another attempt. However, this time there is a more evidential basis; this effort attempts to meet the seeking twentieth century intellect's logical position: "If you wish acceptance, you must demonstrate a sound, scientific foundation and a preponderance of evidence."

The basis for many attempts to paint a portrait of Jesus prior to the beginning of the twentieth century has been the Holy Shroud of Turin. This purported winding sheet, or sindon, has been reverently stored for many centuries in Torino (Turin), a city in Piedmont, Italy. Millions of dedicated religious people have believed that this long piece of cloth actually wrapped the body of the Gallilean when it was placed in the tomb of Joseph of Arimathea and that His likeness is miraculously imprinted thereon. During its very infrequent showings, viewers can perceive the dim outlines of the front and back of a man in brown stains on a dull ivory-colored cloth background. It will be demonstrated that the vague and shadowy lines of its facial image have supplied the basis for many likenesses.

On one occasion I was interrupted at this point by a very sincere but rather skeptical individual who said: "Now, really, Colonel, I thought better of you than that. You are speaking about a scientific foundation: now you bring in a very questionable Roman Catholic relic. That is too much! Relics aren't to be trusted. Why, it has been estimated that, volumewise, there are enough pieces of

the so-called true cross to build a battleship."

My reply was to this effect: "Nobody should question your right to be skeptical. All true researchers have to question every aspect of a problem. However, the sincere, sound, scientific approach embodies assuming an hypothesis and, without prior bias of any kind, examining every aspect of it. It is to be hoped that your use of the words 'Roman Catholic' does not indicate a far too prevalent Protestant prejudice which could prevent a reasoned conclusion on your part. There is no doubt that many of the more bizarre relics have been responsible for much misery and embarrassment to sincere church leaders. You could have picked many horrible examples. However, let us not concentrate on the negative. Surely no one should allow a closed mind to insist that all relics are false. This would be as unscientific as claiming them to be all true. No, each should be valued on its own merits. It is my intention to approach the Shroud of Turin on a sound, scientific basis. Let our hypothesis be: Can this be a real relic? Is it possible that this cloth is the genuine shroud that wrapped Jesus of Nazareth? It is suggested, my friend, that you withhold any conclusion until all the evidence has been presented. Granted, as an honest seeker, you should not be too gullible; but neither should you be so encased in prejudices as to doubt that which is demonstrated. It is well to remember that Spencer said the shortest road to ignorance results from prior condemnation without investigation. If you can avoid this, then you fall into the category of an honest skeptic."

He was honest enough to say: "I will accept that challenge, Colonel, and will attempt to live up to it."

Surely any search has to begin with the circumstances surrounding the Crucifixion. Can this cloth in Turin be linked to that epochal event in history? Our sole source of information lies in the account given in the Gospels. We have the description of the ladies going to the tomb, apparently to finish the burial since they took with them the necessary spices and unguents. They found the tomb empty: they sought out Peter and John and informed them of this fact. John, being the younger, took off and ran to the tomb, but when he got there he did not go in but waited for the slower, plodding Peter to arrive. Peter then went in, followed by John. The actual description as given in the King James version—Chapter 20 of St. John—is "Then cometh Simon Peter following him, and went into the sepulchre and seeth the linen cloths lie, and the napkin that was

about His head not lying with the linen cloths, but wrapped together in a place by itself. Then went in also that other disciple, which came first to the sepulchre, and he saw and believed, for as yet they knew not the scripture that He must arise again from the dead." It seems to me that the most pertinent portion of this segment of scripture lies in the reaction of John: "And he saw and believed." Surely we can ask, what did he see that brought forth this statement? What did he believe as a result of what he saw? Can we postulate the possibility that the cloths were lying on the sepulchre with the shape of a man, but like an empty cocoon with no body in it? This would fit the words and give meaning to them, but this is pure supposition at this stage of our consideration.

Now, I'm going to ask any skeptical reader what they would have done were they Peter or John? Now, bear in mind that you are a good Jew. You know the law says you shall not have anything to do with garments that have been on a dead body. Such linens, cloths and garments have to be handled with tongs and have to be burned. If they are touched by you, then you have to go through the purification rites, as outlined in the Torah. But, is He dead? Very shortly, whether you be Peter or John, you're going to be rather convinced that He is very much alive and that a resurrection has taken place. The subsequent acts of Peter and John demonstrated the extent of their conviction. Now, under those circumstances, would they have destroyed or preserved the cloth that wrapped Him? Isn't it logical to assume that such a cloth would become the most precious of precious reminders of the Man they loved? Wouldn't they, therefore, have treasured it and stored it away?

It is true that shortly thereafter the persecution of the Christians commenced. First, under the dedicated leadership of Saul of Tarsus and others who succeeded him, and later by the Romans as exemplified by Nero. So, logically, it would seem that if such a burial cloth were saved, and treasured, it would be carefully hidden. Obviously, our knowledge of history during this era would indicate that to have any knowledge of, or custody of, such a burial cloth would mean a very unpleasant death.

Strangely, no description of Jesus of Nazareth is to be found in the Gospels, the Epistles, or the Apocrypha. There are word pictures which came to light centuries later, one of which has been much questioned by theological scholars. This will be discussed later. However, during the persecution years there were attempts at

paintings of Jesus. A study of these shows that they bore no resemblance to reality. They are obviously expressions of Christian piety; they present a beardless youth with a halo and they are almost ethereal. The description "Son of Man" would not fit any of them. They can only be described as expressions of faith.

Early in the fourth century, the Roman Emperor, Constantine Augustus, called the Great, is reported to have seen a cross in the sky and was converted. He made Christianity the official religion of Rome and permitted harsh persecution of those who practiced pagan rites. His nephew, Julian, termed the Apostate because he was non-Christian and allowed all men and women to worship as they chose, succeeded to the throne in 360 and died in battle three years later. Despite the fact that Julian had showed tolerance to all faiths, he left an empire torn by strong divisive feelings on religious questions. It would take perhaps a generation before it would have been safe to display a Christian relic even in an isolated corner of the empire such as Judea.

Then in the fifth and sixth centuries, there is a change. The representations, or purported likenesses, no longer show a beardless boy with emphasis on a debatable concept of divinity, but instead they show a bearded man. Why this change? Is it possible that with the cessation of persecution against the Christians, the Shroud was brought out of hiding and man began the attempt to create likenesses based upon the shadowy lineaments pictured there? It has been said that behind every legend is an element of fact and there is a common expression: "Where there is smoke, there is fire." There is such a legend, preserved by Nicephorus, which says that the lady who was beatified as St. Helena was shown a shroud in Jerusalem in the fourth century.

Since she died in 380, this legend could indicate the emergence of the Shroud from hiding shortly after the death of Julian.

Next, we have the report of a pilgrim in 570, who returned from Jerusalem and talked of a shroud that was kept in a monastery beside the Jordan. A little over half a century later, St. Braulion spoke of a "winding sheet in which Our Lord was wrapped". He added the interesting statement, "The Scriptures do not tell us it was preserved but one cannot call those superstitious who believe in the authenticity of this winding sheet". There are other reports scattered through the centuries like tiny pinpoints of light. There was one in 670; a French bishop returning from a pilgrimage was ship-

wrecked in Scotland and having made his way to the religious community on the island of Iona, dictated there an account of what he had seen and heard during his visit to the Holy Land. He said he was present in Jerusalem when a shroud was taken from a shrine and shown to a multitude of people. He'd even been allowed to kiss it. As the years rolled by, other men spoke of a shroud. You will note that I refer to "a" shroud because, at this point in my analysis, there is no evidence to tie these separate reports together or to link them with the Shroud of Turin.

Recently I visited the tomb of the venerable Bede in Durham Cathedral in England, and I thought, as I stood there, "When you occupied this body, you, along with the Emperor Baldwin, St. John Damascene and St. Willibald spoke of seeing a shroud in the neighborhood of Jerusalem."

Then there is the song of the voyage of Charlemagne to Jerusalem. This mentions the sindon Jesus wore "when He was laid and stretched in the tomb."

There are a few others including a letter of the twelfth century historian, William of Tyre, which refers specifically to "a shroud of Christ". When we total these reports stretching over a period of seven hundred years, we find that they add up to just less than twenty. They are isolated incidents, or information points, in the long years stretching between the end of the persecutions and Constantinople in the beginning of the thirteenth century, but they have to be considered as separate and distinct occurrences. They haven't been connected to each other. If there were a clear-cut, documented chain of evidence from the tomb in Jerusalem to the cathedral in Turin, there would be no problem; the hypothesis would have been more readily demonstrated as factual; but such is not the case.

In Constantinople, at the beginning of the thirteenth century, we encounter Robert de Clari who was the official chronicler of the Fourth Crusade. He described the advent of the Crusaders into Constantinople, and he wrote, "There was a Monastery known as Lady St. Mary of the Blachernes in which was kept the Shroud in which our Lord was wrapped. On every Friday this was held out so well that it was possible to see the image of our Lord." He later pointed out that after the sacking of Constantinople "neither Greek nor Frenchman knew what happened to that Shroud."

Now let us leave the years in the middle east with these isolated stories of shrouds scattered through the centuries. In 1204

a shroud disappeared in Constantinople; one hundred and fifty years later the Shroud is reported at the church of Lirey. If the sindon which can be definitely located in France in 1354 is the same burial cloth that was displayed in Constantinople in 1204, no one can as yet prove the details of the intervening years. These constitute a mystery and perhaps will forever remain so.

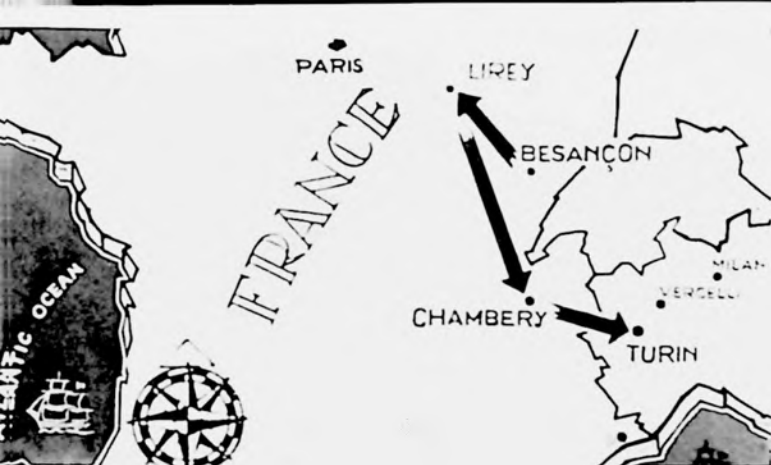


Plate 1
Map of 14th
Century France.

Plate 2
The Savoy's Palace
at Chambery.

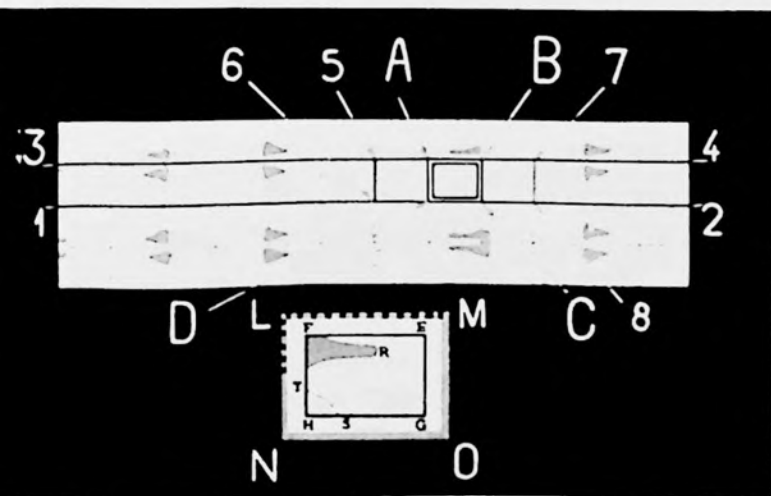


Plate 3
The way the cloth
was folded prior
to the fire.



Plate 4

Cathedral of St. John in Turin.

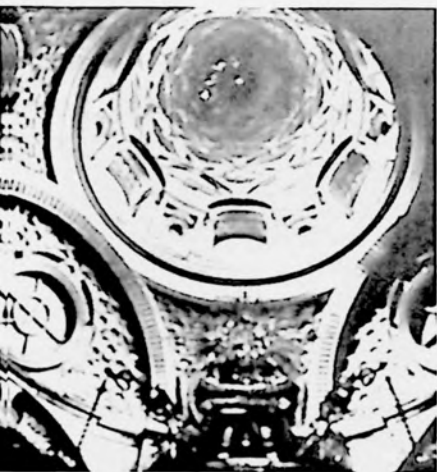


Plate 5

Looking up the
200 ft. cupola
over the Royal Chapel.

Plate 6
Altar in the
Royal Chapel.

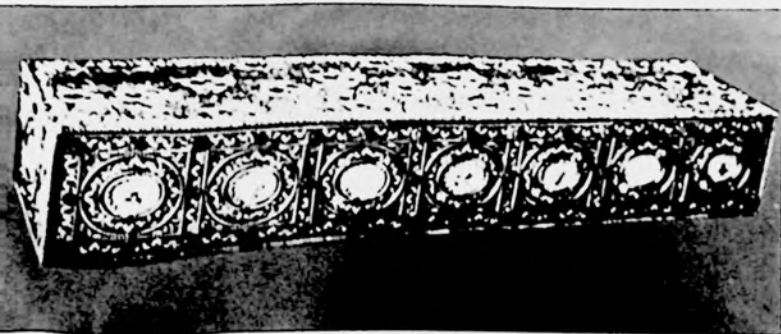


Plate 7

The Shroud of Turin's
silver casket.

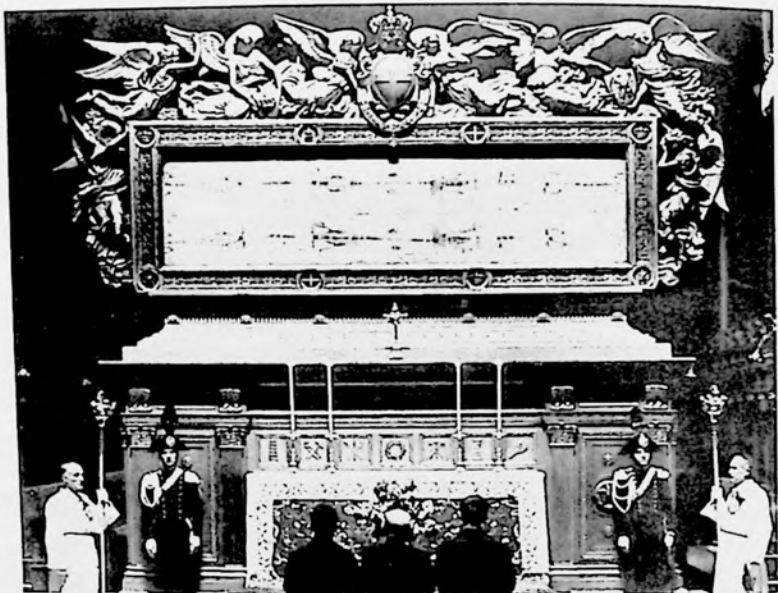


Plate 8
Enshrined above the altar.



Plate 9
Positive & Negative of Pope Pius XI.



Plate 10 How a sindon was used.



Plate 11 As our eyes see the shroud.



Plate 12 What Pia saw.

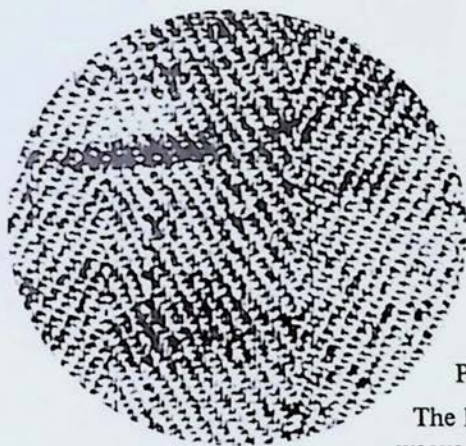


Plate 13
The herringbone
weave in the sindon.

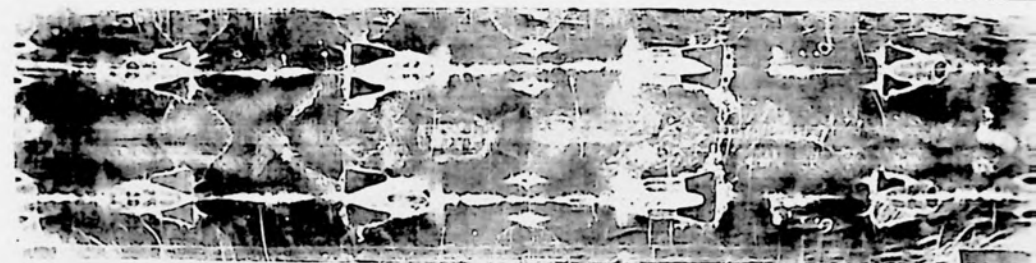
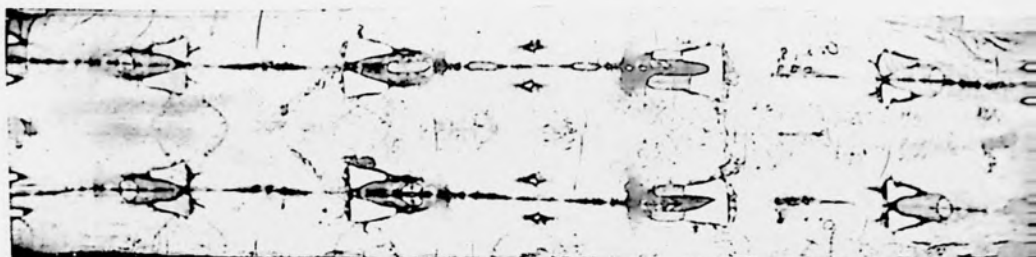


Plate 14 The positive and the negative.

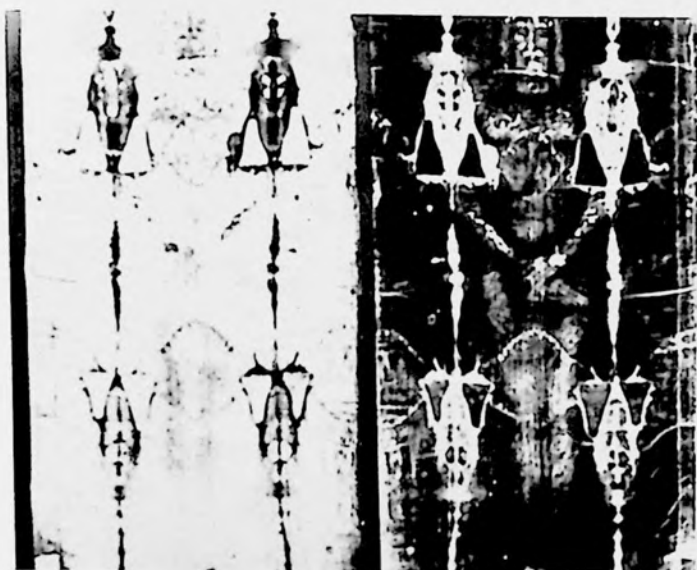


Plate 15
The frontal views.

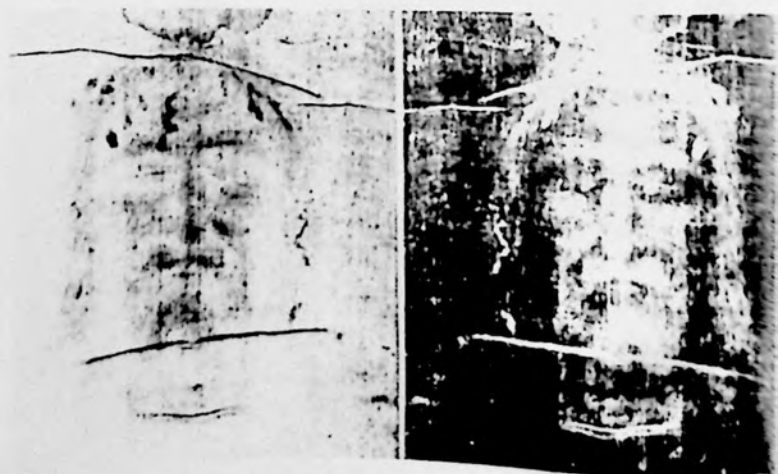


Plate 16
The negative and
positive views
of the head.



Plate 17

The face of the
man on the shroud.

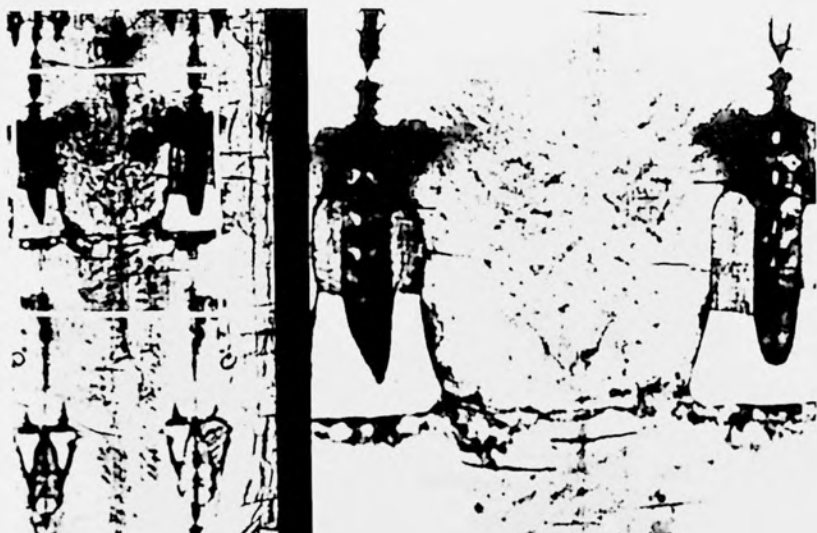


Plate 18

The evidence
of the scourging.

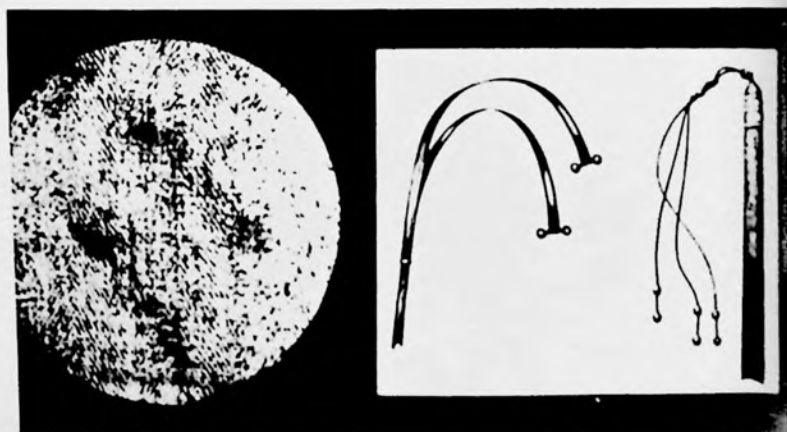


Plate 19 Typical marks on the cloth from the use of a flagrum.

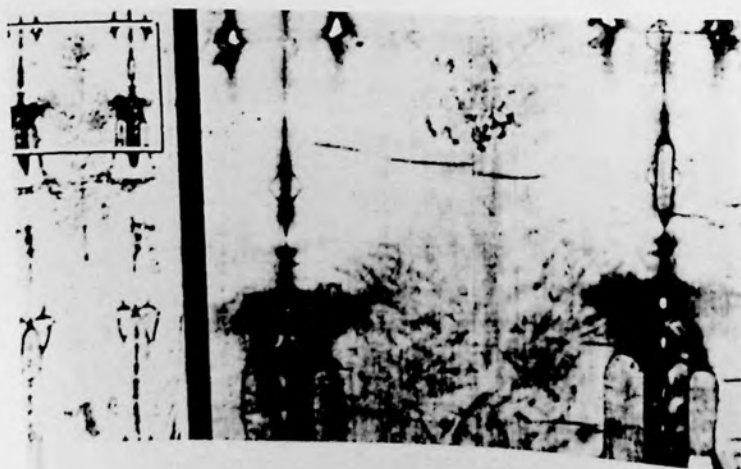


Plate 20

The evidence of a
lacerated scalp and
severe scourging on
shoulders and back.

Plate 21

The bruise on
the shoulder.

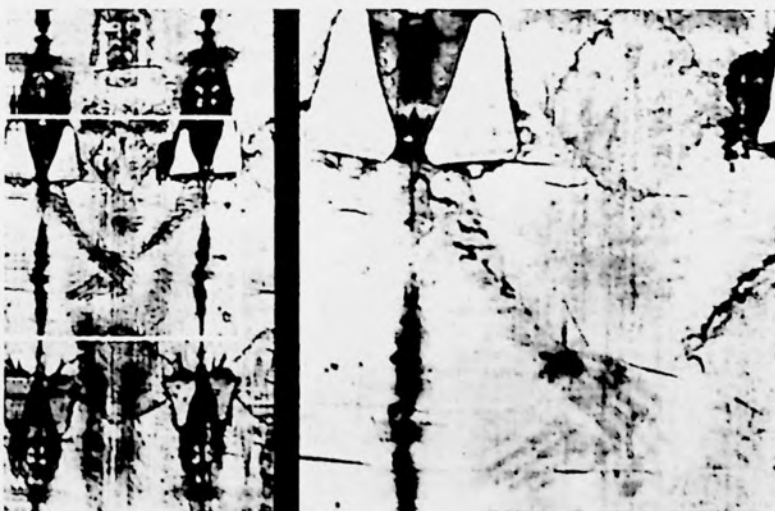
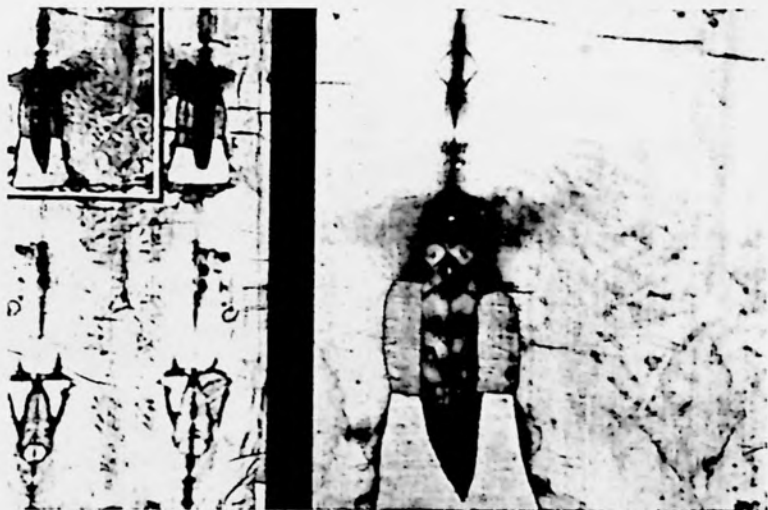


Plate 22

The revealing evidence
of the wounds on the
hands and the blood
on the arms.



Plate 23

An X-ray view of
a nail through the
Space of Destot.

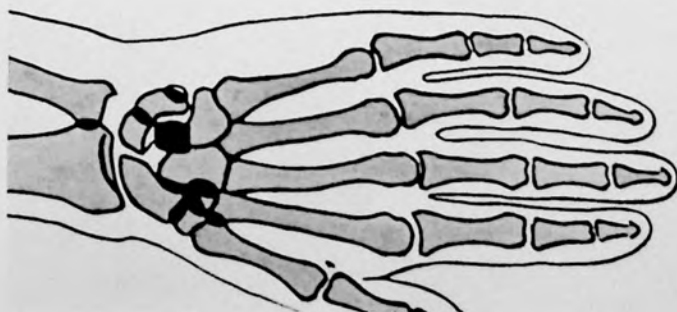


Plate 24

The evidence for
rigor mortis in
the left leg.

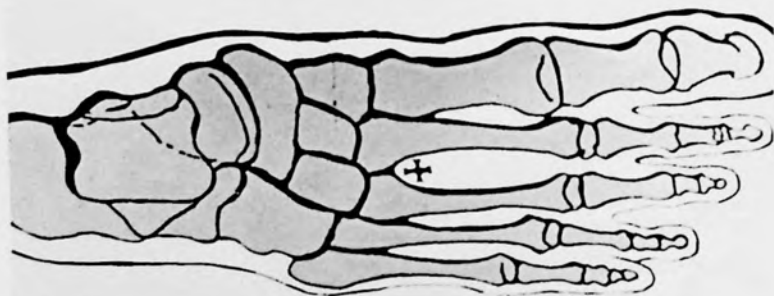


Plate 25

Where the feet
were nailed.

Plate 26

The wound
in the side
of the Man
on the shroud.



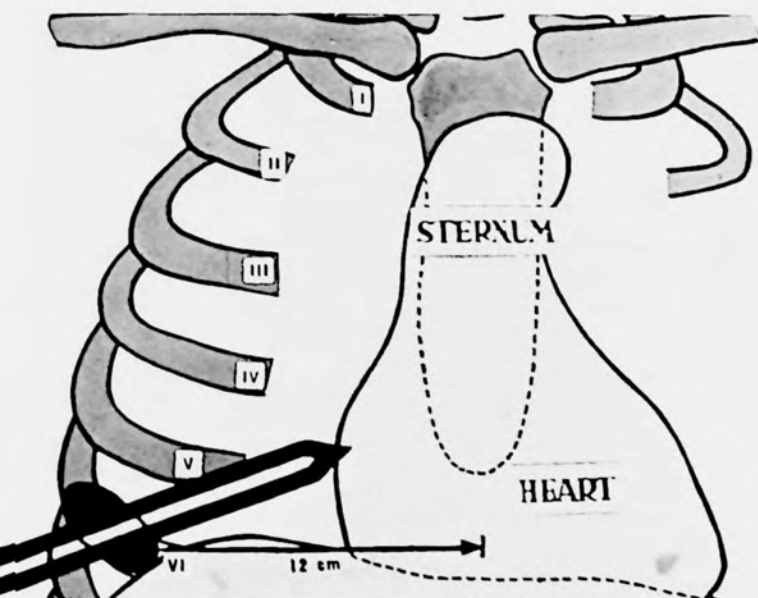


Plate 27

Diagram illustrating probable cause of the wound in the side.

Plate 28

Dr. Villandre's sculpture of the Man on the shroud.

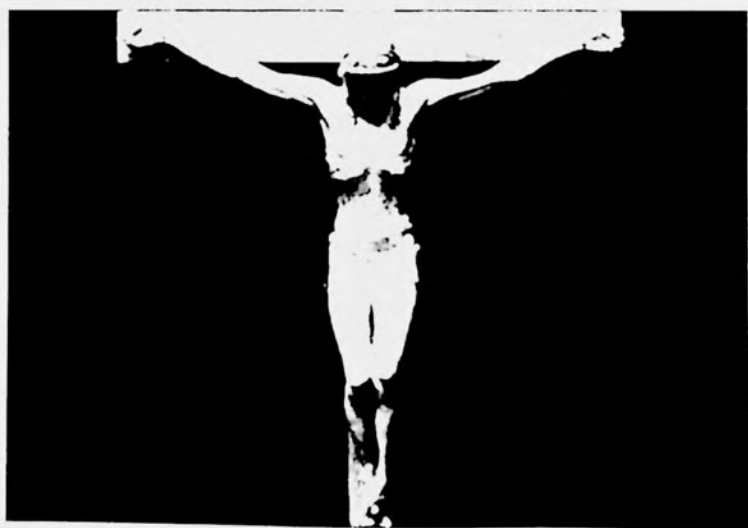




Plate 29

Dr. Villandre's concept
of the crown of thorns.

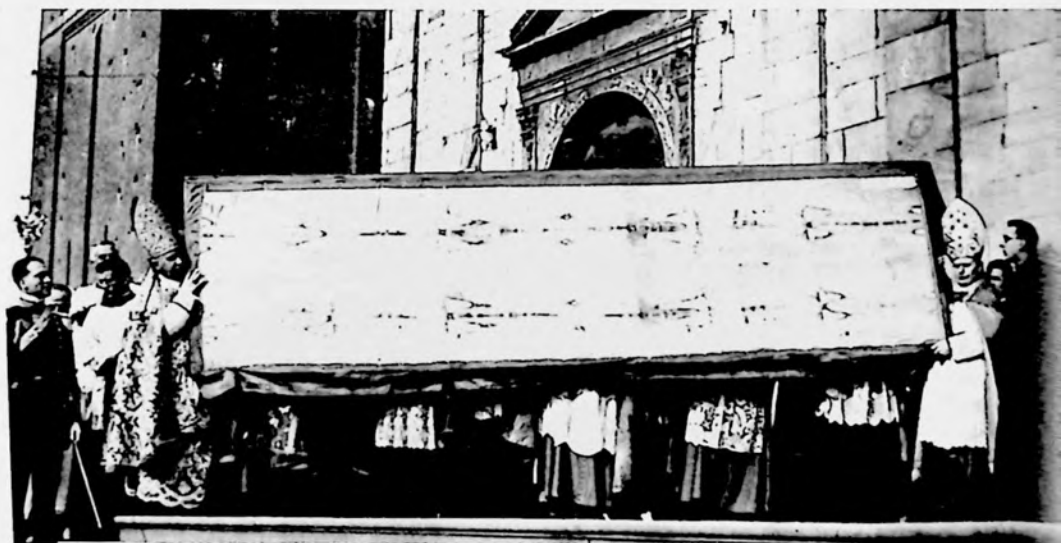


Plate 30 The last showing in 1933.



Plate 31

Some of the more
than one million
who came to see
the shroud in 1933.

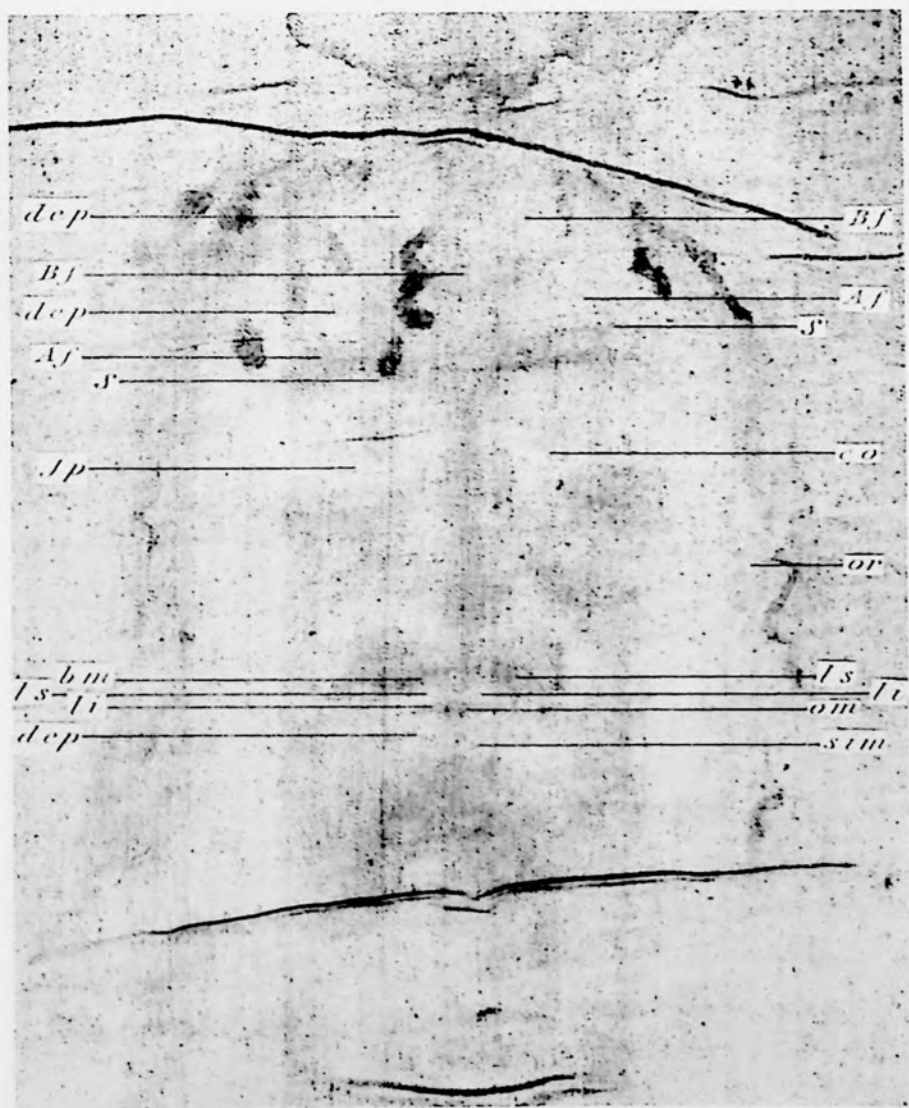


Plate 32

Paul Vignon's key to the details
in the negative image constituting
anomalies in artists' copies.



Plate 33
The Holy Face Of Edessa.

The Shroud of Turin (1354 - 1898)

In order to present this material to you more clearly, as we examine our hypothesis, plates are provided to replace the slides shown on a screen in my lectures.

Plate 1. Note the names in this portion of France and northern Italy. Lirey is where the Shroud was in 1354. It was here that a brouhaha developed in the last quarter of the fourteenth century which will be discussed later. Besançon was the home of a noble family, the de Charneys. Ancient records show that the Shroud in the Church of Lirey had been the property of Geoffrey I of Charney. You will note I say "the", not "a", shroud. We have an unquestionable, unbroken chain of evidence that would hold up in a court of law from 1354 until today on the Shroud of Turin. Geoffrey de Charney was a great knight; he is said to have died by stepping between a lance and his King. He was also an historian and a poet. Unfortunately this brave and scholarly individual left no word as to how he acquired the burial cloth.

In 1418, when war was ravaging in the area near the Church of Lirey, the church authorities requested the husband of Margaret de Charney to guard and protect the Shroud. Later she refused to return it, even though an ecclesiastical court had ruled it belonged to the Church of Lirey. She steadfastly maintained that her grandfather, Geoffrey de Charney, had only loaned it to Lirey, although she suffered excommunication for her unbending position.

In 1452 she personally turned the Shroud over to Louis I, Duke of Savoy. This was the founder of the family which became the royal house of Italy.

After being given, or purchasing, the Shroud from Margaret de Charney, and it is said that at least two castles were part of the

sale price, the Savoy's stored the Shroud in a specially built sacristy called St. Chapelle in their palace at Chambéry. It wasn't until 1578 that it was moved again. Then the aging, ailing Archbishop of Milan, Charles Borromeo, at the time of the great pestilence made a vow to go and pray before the Shroud to beg mercy from God for his people. In order to prevent the elderly and infirm future Saint from having to cross the Alps from northern Italy to Chambéry, the Savoy's, who had acquired the Province of Piedmont, moved the Shroud to Turin, where it has been ever since.

Plate No. 2 shows the front of the palace at Chambéry where the Shroud was stored from the mid-1400's to 1578. It is here, in 1532, that a bad fire occurred. The sacristy went up in flames. We know the names of two civilians, accompanied by two equally heroic but unknown priests, who bravely rushed into the fire to save this precious cloth. The container in which it was stored was silver. It was already partially molten. One can imagine how badly these brave men were burned. Some of the molten silver burned holes in the cloth, as you will see, but fortunately did not destroy the main image. In 1534, the Poor Clares of a nearby Holy Order repaired the Shroud by sewing patches where the molten silver had burned through.

Plate No. 3 shows how the Shroud was folded prior to the fire in 1532, which resulted in this pattern of burns that is so evident. It was first folded lengthwise twice, and then made into a small square; into exactly one forty-eighth of its entire size. In the small picture at the bottom, you see where the burn took place and the water stain that was caused at the corner, which shows up as we can see when the Shroud is laid out on display.

The next *Plate, No. 4*, shows the front of the Cathedral of Turin, where the Shroud is stored today. In the background, on the right-hand side, one can see the spire of the cupola which is above the royal chapel. Through the centuries mankind has demonstrated an awed reverence for God, in the manner in which it has built its places of worship. The home of the Holy Shroud is no exception to this general rule. When this great Cathedral of St. John in Turin was built over four hundred seventy years ago, the greatest art and architecture that man knew was included in its building. Looking up into the cupola (*Plate No. 5*), which towers two hundred feet high over the Royal Chapel, one sees amazing art in black marble. The artist responsible was a Father Guarini and his missionary service

in India is reflected in the type of baroque carving which adds so much to its beauty.

Plate No. 6 shows a picture of the Circular altar in the center of the Royal Chapel. The Savoy's are determined that never again will the Shroud be endangered by fire; consequently the Chapel's construction is of stone faced with black marble. On the left there are steps leading up to the circular altar. Behind the altar proper you can see grillwork. Within this is the Shroud in a heavy iron box lined with asbestos that properly protects it.

Photography Reveals a Mystery

1898 was a big year in the history of Italy. It was the fiftieth anniversary of the Sardinian Constitution, on which all law in Italy is based. In Turin the date was especially significant as four hundred years had elapsed since the Cathedral of St. John had been completed. It also marked approximately three hundred years since the establishment of the confraternity of the Holy Shroud. In this Piedmont city a three-part exhibition was planned, based on industrial exhibits, art exhibits, and a religious presentation. Secondo Pia, from the nearby city of Asti, was chosen to head the art exhibit. This lawyer had been a councilman, had been mayor of his home city, and then had taken up the study of art. He was fanatically imbued with the idea that northern art, that is art from the northwest of Italy, was just as great as it was in Florence, Rome or Naples. He had spent twenty-five years in dedicated efforts to prove his point. To do this, he had learned photography. Photography was a very new science. It had only been presented as a functioning product in its embryonic stage in 1839 to the Academy of Sciences in Paris, by Louis Daguerre. He had worked with a physicist named Niepce, but basically the development of the concept was Daguerre's.

Photography was very little known. Those who were partially proficient guarded their knowledge carefully: helping anybody else to know about it would only provide a competitor, they thought, and proficiency was the basis for a lucrative profession. Pia had, by trial and error, laboriously made himself into a first-class photographer. He had had a great deal of experience working with reflectors in dark, gloomy old churches, but he knew nothing about combining the use of electricity with his exposures. We don't know if Secondo Pia was the individual who suggested to King Umberto I

that the Shroud be photographed at the time of this religious exposition. He may have been. The King was very reluctant. He was honestly puzzled by the problem of how to handle pictures of the Shroud. Would these pictures, he queried, have to receive the same degree of reverence as the Holy Cloth does itself? He was only persuaded to allow the pictures to be taken because somebody pointed out to him that if there were a major catastrophe such as a volcanic eruption like Vesuvius, then molten lava might well overcome even the protection of black marble. It was only when presented with this possibility that the King agreed that a photographic record would be worthwhile.

It was planned that Secondo Pia would have a few hours on the opening day in May, 1898, in order to photograph the Shroud after it was hung in the main sanctuary. To make this possible, he had to construct a platform which could be bolted together quickly and on which he could erect his Voigtlander camera, his lights, and his reflectors. He had spent months working with the flickering, uncertain electricity of his time and felt confident that he could now handle this new medium.

On the 25th of May, 1898, there was a very solemn high mass celebrated in this circular chapel. Present were three archbishops, many other church dignitaries, the Duke of Aosta, the Princess Clothilde and other members of the royal family. Following the mass, the Duke of Aosta handed over a small red velvet bag to the senior archbishop, who proceeded to open up the grille above the altar which you can see in this picture. Behind this were three locks; he inserted and turned three keys in them. This opened up the grille and two young priests hauled out a long wooden box. Within this wooden box was a beautiful silver container about four feet long, which is shown on *Plate No. 7*. This is the repository of the Holy Shroud. Priests had placed a long table conveniently near the altar, and on this long table the cloth was reverently unwrapped, inch by inch. As it was taken from the silver container it looked like a roll of red silk. This was the backing which had been put on shortly after the previous showing in 1868 by Princess Clothilde who did the entire work on her knees, using tiny, beautiful stitches as she performed this labor of love. After the cloth was unwrapped, those members present were permitted to kiss the cloth and then it was carefully re-rolled and taken out to the main sanctuary where, after it was affixed to a board backing, it was placed in a gilded frame

hung high above the altar in the main sanctuary (*Plate No. 8*).

There had been a moment of consternation. The previously prepared backing was shorter than the cloth. There was a quick decision from the senior archbishop; one end of the sindon was folded under before it was placed in the frame. Consequently, the 1898 pictures are readily identifiable as one end has no feet.

There, hundreds of thousands of people passed to see it. Mass was celebrated continuously from midnight to midday. After the installation the church was cleared and Pia hurried to erect his scaffold and set up his camera. He was using a long time exposure and the first attempt failed. He was horrified to hear a crackling sound as the glass plate broke with the heat of the lights and reflectors that he was using. So it was necessary to make another attempt in the evening of the 28th of May. This one was successful. He succeeded in obtaining one fourteen minute time exposure on a glass plate. He took a hansom back to his apartment; put the plate in a tank of developing fluid; watched anxiously; and, thanks be to God, he saw an image begin to form on the glass. When the developing process was complete, he took the plate out of the tank and nearly dropped it; he was so shocked by what he saw.

Now, in order to understand this incredible mystery that came to light at this moment in time, it's necessary to refresh our minds on the subject of photography. In our day, during the latter half of the twentieth century, most people are familiar with what a negative looks like. But here is a picture (*Plate No. 9*) to refresh our understanding and to bring out the fundamental facts that have to be considered before we can grasp the problem with which we are faced; and also to help us evaluate and determine the validity of the hypothesis on which we are working. This picture of Pope Pius XI shows him in a printed form on the lefthand side. On the right is the negative of this print. One quickly remembers how grotesque negatives are, how different they are from the finished prints. In the positive on the left, we see how the Pope's face, cassock with its ermine trim, skull cap and hand are all shades of white. In the negative, though, they appear as varying densities of black. The color tones are all reversed. This reversal of tonality can be seen also in the shading of the eyes and under the chin. In analyzing the negative and the positive prints of the Shroud of Turin, this is what we have to remember: in a negative image all color and shading is reversed.

This next picture, (*Plate No. 10*), clarifies a necessary point and must be fully understood if we are to grasp the significance of this piece of cloth. This was painted in the sixteenth century and attributed to Guilio Clovio, a disciple of Rafael. It is very valuable in that it shows the manner in which the man on the Shroud was placed between the two halves of the burial cloth. This is a fact we have to understand with regards to the use of this sindon, which is approximately fourteen feet, three inches long and three feet, seven inches wide. It covered both the front and back of the body as the painting shows. Also, it provides insight into the lack of knowledge in the sixteenth century of the factual details of crucifixion.

Now let us look at this picture of the Shroud as our eyes see it (*Plate No. 11*). This is the way you would have seen it had you been in that cathedral when it was last shown in 1933. On the left as you look at it you see the frontal image of the man on the Shroud. On the right you have a dorsal image. The lines below the top quarter and up one quarter from the bottom are from the burning in 1532. You can see the dark scorched places and the white patches where the Poor Clares replaced the burned out portions. You can also see the stains from the water that was used to put out the fire in the Sacristy of Ste. Chappelle in Chambéry in that year. The lozenge-shaped stains are particularly noticeable in the center of the front image, along the bottom of the cloth as you view it, and between the front and the back views of the head.

Now here is the staggering, sensational, shocking sight that greeted Secondo Pia's astonished eyes when he pulled that plate from the developing tank on the 28th day of May, 1898. In this picture, (*Plate No. 12*), you only see the front half. Now you'll notice that the cloth, instead of having that ivory tone which you see in *Plate No. 11*, is now black; it's a negative; it's reversed. The brown stains, the scorched areas down both sides as you view this are no longer a burnt brown color - they are white - they are a negative. The white patches that filled the holes from that terrible fire are not white any more; they're black; they're a negative. But those brown, vague, diffused stains that you see with your naked eye on the cloth as we view it are no longer that way. There's a clear, positive image. We're looking at a combination of positive and negative. Is it any wonder that Secondo Pia nearly dropped the plate? Look at the serene majesty of that face, even in death with the eyes closed. Note that on the wrists and forearms you

see white streaks and white blots. This is blood and this is a negative. It's the reverse of the usual reddish-brown stain that you see in dried blood, but yet this frontal image is positive instead of negative. It took Pia a few minutes to realize, and then he was struck with the awesome certainty that the vague, diffused, brown stains on the Shroud of Turin actually constituted a photograph-like negative which, when photographed, showed positive instead of negative and which, when a print was made from same, would go back to the original vagueness and indistinctness.

The Furor of 1898-1902

The realization that the Shroud contained a negative image was not only a shocking realization to Secondo Pia, but to His Majesty, King Umberto I and all his principal advisors. They did not know what to do. A stream of highly placed people journeyed to Secondo Pia's apartment to view this astonishing development. They tried to keep it quiet but eventually one of the court who was a newspaper publisher could keep the secret no longer, and he released the story. People, at that time, knew little or nothing about photographic principles. Those who did know had kept it to themselves. Editors, as well, fell into this classification. Consequently, the most incredible mishmash of fact and fancy showed up in all the leading newspapers of the world, because the editors did not understand the basic scientific principles involved.

One individual who saw these reports was a priest, a Monsignor Ulysses Chevalier. This man was an accountant type in the field of history. He had compiled a very valuable index of documents from the Middle Ages, which was very helpful to those engaged in research of this period. He remembered something and dug up the information. Historical records indicate that the Church of Lirey had first had possession of the Shroud in 1354. About twenty-three years later, there was a tremendous brouhaha about the displaying of this purported burial cloth. Monsignor Chevalier came up with a document that's extraordinary because it is a monumental example of hearsay evidence. It purports to be the draft of a letter from Bishop Peter D'Arcis who was bishop of Troyes, in whose diocese was the Church of Our Lady at Lirey. The good bishop, according to this draft, maintained that a predecessor, a former bishop, had told him that the Shroud was a fake: that it had been painted and that he

had talked to the painter. This letter, purportedly addressed to the Pope, who was at the time the so-called False Pope at Avignon, requested that the Pope issue orders to the canon at Lirey to cease showing the Shroud as genuine. The letter maintained that the canon stated that he had permission from a cardinal to display the Shroud. Consequently, he refused to obey the orders of his bishop who was writing this request. Now, some such letter must have been written, because there are nearly fifty documents hinging on it. They are letters and orders such as instructions from the Pope to a bailiff to seize the Shroud. This, incidentally, did not take place; the canon succeeded in hiding it. Also edicts from the King regarding this issue, and finally, a letter from the Pope's successor telling the canon that he was not to present the Shroud with flaming torches and guards of honor, as a genuine article, but only as a symbol for which it stood. And, finally, ironically, the good bishop, Peter D'Arcis, was enjoined to refrain from further comment in the future under fear of excommunication.

Ulysses Chevalier put this information together in a monograph attacking the Shroud as false. His conclusion was based upon this questionable, so-called evidence out of the fourteenth century. Nevertheless, his monograph received wide attention and people figuratively washed their hands of the Shroud of Turin. Ulysses Chevalier himself received a gold medal for his efforts and the far-reaching effects were probably more strongly felt in the English-speaking peoples than anywhere else. A Monsignor Herbert Thurston of the Society of Jesus picked up this monograph in London and supported it. Father Thurston was well known as having one of the greatest intellects of his time. He had manifested a high degree of knowledge, learning and critical evaluation with countless articles and letters. He supported Chevalier's position in its entirety. The English-speaking peoples are primarily Protestant; one of the fundamental facts of the reformation was the rejection of the use of relics. The resultant effect has been very far-reaching, so much so that even today there is very little known about the Shroud of Turin among English-speaking people. True, the Order of Redemptorists propagates the knowledge of this cloth in the United States, but their efforts are mainly acceptable to those of the Catholic faith. American Protestants have been conditioned to spurn, almost as an act of faith, such souvenirs from the past. An identical reaction appears to manifest in Great Britain, Australia, New Zealand and South Africa.

Strangely, it was not a Pope, or an archbishop, or a cardinal, or a bishop, or any member of the church who revived the issue. It was reopened by a doctor of science named Yves Delage. This famous scientist at the Sorbonne in Paris was horrified at the attitude taken. In effect he said, "This is ridiculous and unscientific. We are now approaching the twentieth century. In the last one hundred years, we have seen more scientific advancement than in the thousands of years before it. Here we have, on a cloth, a negative impression that has existed for nearly five hundred years, at least, before the invention of photography." Delage took the position that anything so remarkable as this should be investigated. It would be unscientific to do otherwise; particularly unscientific to take hearsay evidence from a bishop dead five hundred years and to brush aside an incredible mystery. Delage, himself, did not have the time to devote to researching this challenge. He did know a brilliant young former student of his who had recently received his doctorate of science. His name was Paul Vignon. Vignon had many attributes that suited him for the task Delage wished him to carry out. In the first place, he was independently wealthy and did not have to make a living. He had the necessary scientific background to approach such a problem. He was also, and this was very important, a first-class artist, who had had an individual showing of his paintings in Paris. Vignon had heard about the image on the Shroud and had been excited at first. Then he had read Chevalier's monograph and had put the subject out of his mind. Delage reawakened his interest and Vignon, with the promise of the use of Delage's laboratory, traveled to Turin. There he talked to Secondo Pia and obtained two copies of the plate. He also discovered that there had been two other pictures taken: one by a priest, a snapshot; and one a time exposure by a police officer. Neither was of any research value except that they also proved the negative quality of the image of the cloth, and this confirmed Pia's original work. Pia had been bitterly accused of faking the negative and he had to wait many years before he was fully vindicated, as the Royal House of Savoy would not permit another showing. This had to wait for thirty-three years until the year 1931. The Savoys, incidentally, usually only show the Shroud when there is an important incident in the life of their family, such as a wedding or a coronation, and in 1931 it was the marriage of the future king, Umberto II.

Taking his two plates back with him to Paris, Vignon estab-

lished himself in Delage's laboratory and went to work. The first thing he did was to tackle the question of painting. See *Plate No. 13* for a picture of a portion of the cloth itself. It is magnified seven times. It shows a three to one weft; that is, a three over one weave of flax in a herringbone pattern. The Shroud has resulted in more textile research than was ever dreamed possible, as far as ancient weavings are concerned. It has been found that there is no problem on the age of the cloth; it could be that it is two thousand years old. In fact, similar cloths have been found in the Pyramids. The Egyptians were very proficient in weaving this type of material. Cloth fifteen hundred years older than the age claimed by the proponents of the Holy Shroud has been found. It is possible that the Jews acquired proficiency in this type of weaving during their incarceration as a race in Egypt. The thing that struck Vignon so forcibly was that under magnification there is no sign of pigment in the cloth. He experimented, and bear in mind, he was a first class artist; he researched and found every type of paint that had been used during the middle ages. He tested them on cloth. He found that it was impossible to use paint on cloth and not have a residue left between the strands. Likewise, experiments with dyes ruled them out. Such a liquid solution could not be controlled on cloth; it would seep down the threads and blots were frequent. He was forced to the conclusion that the markings on the cloth are not painted or dyed; they are the result of being stained in some manner. Further, this first-class painter attempted to paint a negative. He found that it was utterly impossible. No man, he maintained, could paint a negative. A good illustration would be: 'you can't expect a blind man to paint your face'. No one can paint what he can't see. There had to be some other explanation of the image on the cloth of the Shroud of Turin other than paint.*

Out of extensive textile research came another significant fact. The herringbone pattern was not woven in Europe in the thirteenth or fourteenth centuries. It was not used as a pattern until the sixteenth century. This does not rule out entirely the possibility of a brilliant forger but such a person would have had to obtain his cloth from the middle east. Yes, an unused sindon could have been brought by a travelling merchant or a returning crusader. One thing is certain - the unbroken history of known possession

* For further discussion of the painting theory see Appendix B.

since 1354 indicates positively that this cloth originated in the middle east.

Vignon took his findings to Yves Delage and received the approval of this great scientist, and there's no question on this point. Despite the way that people cling to the suspect statement of the Bishop of Troyes out of the fourteenth century, it has been proven beyond any doubt that the man on the Shroud of Turin was not painted.

If it was not painted, how was the image formed? In his careful study of the plates furnished by Secondo Pia, Vignon noticed a very significant feature. There seemed to be, throughout, a relationship between the closeness you'd expect the cloth to have to certain portions of the body and the varying strength of the image. The eyes, for example, look like bottomless pools on the negative image on the Shroud. The line of the nose is clear but the markings are not as strong in the hollow that is formed between the nose and the cheekbone. The most indicative area, probably, is the left leg. The man on the Shroud had his left leg nailed over the right leg and it's very obvious that rigor mortis had set in in the left limb. There is a crook in the knee. The markings on the back of the left calf are not nearly as distinct as those on the back of the right calf. This led Vignon into thinking about projection. There had been some work done by a scientist named Rene Colson. He had been experimenting with effects of vapors at a distance, vaporograph techniques, as the process was called. He was using zinc. They tested this by using a photographic plate - that is, Vignon and Colson did - and in twenty-four hours they succeeded in getting a negative image of a head and a medallion.

So far so good. But what could possibly have projected from the skin of the man in the Shroud, and what could possibly have been on the cloth to react to something from the skin? Vignon made an intuitive jump. What was the burial fluid of the Jews? Colson read the Old Testament in its original Greek and found the pertinent portion, a Mosaic recipe for preparation of a funeral ointment. It called for the combination of olive oil, myrrh, and aloes into a loose paste. The last-named, aloes, is a plant with very strong medicinal properties and it breaks down into two major chemical derivatives: aloin and aloetin. The scientist Colson recalled that aloetin oxidized readily in conjunction with alkalies. Yes, he was right. A test proved it. They took a strip of linen cloth and moistened it

with ammoniacal water and this they dipped into a mixture of olive oil and aloes. The result was a brown stain of the same tone as that found on the Shroud of Turin. How could ammonia vapors come from a human body? Another intuitive jump which when checked with chemists proved to be correct. An individual who dies in great agony has what is called febrile, or morbid, sweat. This sweating is very heavy in urea. The fermentation of urea results in the chemical change to carbonate of ammonia. This compound consistently gives off ammonical vapors - the basic secret underlying the Shroud of Turin was no longer a mystery.

Of course, this is a very brief description of the detailed experimentation that took many months.

Their findings showed that if a cloth soaked with this loose paste of olive oil, myrrh and aloes is placed on a dead body that died in agony, and, consequently, with copious quantities of urea in the sweat, a negative image can be formed by the ammonical vapors acting on the aloetin. However, and this is the heart of the matter, the image appears only if the cloth stays undisturbed on a body for at least twenty-four hours and is removed before putrefaction sets in.

There was one snag; Vignon and Colson and all those who have since repeated this experiment, with identical results, have blurred the image in taking off the cloth.

These results led to the amazing situation of the agnostic, the brilliant scientist, Yves Delage, taking the findings of his young colleague, Paul Vignon, before the most august body of scientific opinion in the world at that time, the French Academy of Sciences. The announcement that he would speak on such a subject caused a sensational stir. The room was more packed on the 21st day of April, 1902, than it had been since Pasteur had made the report of his findings regarding rabies and the inoculation thereof.

The dark-suited Delage presented the evidence, fact by fact. He concluded with, "There is no doubt, gentlemen, that the man on the Shroud was the Christ." This caused a tremendous sensation. This august body of great minds was composed mostly of free-thinkers, agnostics and atheists - many were bitterly anti-church, as was Voltaire in earlier times. They took decided views, pro and con. The Secretary, Mr. Berthelot, was so upset that he withheld part of Delage's findings in the official notes of the meeting. The first report did not include the whole story, which only added to the confusion, and minimized the effect of this remarkable research con-

ducted by Vignon. It was necessary for Delage to turn to magazines and scientific articles to prove his point, which he did. He made a very interesting observation: he said, in effect, that what men's minds were boggling at was the identity of the man on the Shroud. They weren't questioning the scientific findings, per se. If the man on the Shroud had been Sargon, or Achilles, or one of the Pharaohs, there would have been no question. It was the fact that the man on the Shroud was Jesus of Nazareth that was just too much for the mind of the average man to accept.

Thirty-Three Years Later

There was very little said or done scientifically about the Shroud of Turin until it was shown again in 1931. By this time cameras had improved beyond all recognition. The tradition of hiding one's knowledge of photography to eliminate the development of competition had to be discarded with World War I. The camera was too valuable as a military tool. Photography was too important from planes. The great advancement in aviation and photography came about because of the need for tools to help men to kill each other more effectively. This is sad but true. By the time 1931 came around, we had diopter lenses, lenses that magnified as they photographed. We had vastly increased our techniques and materials at all stages of the photographic process. There had been schools established during the war to teach men to use cameras. The new science of photography was now out in the open, with tremendous competition resulting in better, and ever more better instruments. So that in 1931 there were many great photographers to choose from. Again a man was chosen from Turin - Guiseppe Enrie. His reputation was as great as any man's in Europe and he took twelve photographs of the Shroud, but not with the cloth protected behind glass as poor Secondo Pia was forced to do. Appropriately Secondo Pia acted as one of the assistants while Paul Vignon acted as another. These two men were vindicated. The evil gossip that Secondo Pia had faked the original by re-touching the negative was proven to be false. Everything was there, only far more clearly than was shown in his original picture taken thirty-three years before.

This reopened the subject and a vast amount of scientific work began. There now exists a Sidonological Society. Many great scientists of Europe have made a hobby out of research of this burial

cloth; they individually take a certain aspect of the scientific investigation and work on it. There are large meetings in Turin. We're talking of an association with several thousand members. It is not a hole-in-the-corner minority point of view at all. It is big business in the scientific world. So far, this paper has been an analysis and a review of the past. We will continue by now analyzing the scientific evidence regarding physical aspects of the Shroud of Turin. It is suggested that any reader, or attendee at one of my lectures, be very careful not to decide beforehand who the man on the Shroud is.

Instead, let us be objective: you act as a jury. Let me present the evidence as a lawyer would. Then, on the basis of the evidence, you decide who is the man on the Shroud. I will show you pictures taken by Enrie. I will comment on them and on the investigation that has developed from them.

In *Plate No. 14*, we see the Shroud on the left in its full length of fourteen feet, three inches as our eyes view it. On the right is the negative image as it appears after it is removed from the developing tank and dried. Here you get the contrast that has been referred to earlier. We can see the white patches on the left and the reversal, or blackness, on the right. We can see the ivory background on the left and the black reversal on the right. We can see the brown stains on the left and the reverse tonal shadings on the right. You will notice that there is a space between the top of the head in the frontal view and the back of the head in the back view. This demands an explanation. We may also see the stains resulting from the wetting in 1532.

Plate No. 15 shows just the frontal view, both as we see it and as a negative. You will notice how vague and diffused and strange the face is on the left as compared to the face on the right. The water stain at the area of the knee is very plain also. Narrowing the subject down, *Plate No. 16* shows the heads, side by side. And it's well to look at this carefully in view of the evidence that has developed from scientific analysis. That half-circle at the top is a water stain. The lines running across are creases in this thin cloth. You'll notice the white area on either side of the face between the head and the hair in the negative imprint on the Shroud and the black area in a like position on the positive face from the negative. This also requires an explanation.

The next *Plate (No. 17)* is limited to the positive head in the

middle of a negative. It has been said, and truly, I think, "The more one studies it, the more does it stir the soul. It inspires and it subdues. It appeals and it challenges. It has a message for every heart, if only one will read it aright." Surely we have here a mixture of sovereignty and sorrow. The peace that surpasses understanding and a still strength is in strange contrast to the sadistic savagery with which the body was treated. The late Father Wunschel expressed it, "It is a face that bears the imprint of a superior spirit unbroken by suffering and unconquered by death."

You will note that the man on the Shroud parted his hair in the center and had a forked beard. These are distinguishing characteristics of those called the Nazarenes. Note also that the hair comes down to the shoulders and at the lower portion it waves. It has been suggested, and it seems to be a very logical position, that this black area you see between the cheekbones and the hair is that of a white chinstrap. It was customary in Jewish burial to bind up the jaw so that it did not sag in death. The vacant spot between the tops of the two head impressions, the front and the back views of the head, can be explained by just leaving that much space when the body was lain on one-half of the Shroud the other half draped over the body; or, on the other hand, it could have been caused by a folded piece of cloth being looped around the jaw and tied above the head, leaving a knot and ends of the cloth which would hold the cloth away from the head and create such a space. Either is a possibility.

You will notice that the man on the Shroud had received a very heavy blow, or blows, on the right cheek, for this area is badly swollen. The swelling affects even the eyelid. The doctors of medicine who have carefully studied the enlarged photographs of the Shroud say that the man on the Shroud's bones were not broken; just the cartilage was ruptured. You will see that there is blood in the hair. This is real blood. This has been definitely identified by the great Dr. Pierre Barbet as clotted blood. You will see that this man on the Shroud had his scalp lacerated in many places, resulting in a considerable loss of blood. You will observe the flow down the forehead that looks like a figure three. It breaks in the middle as if there was a crease at that point of the skin, which a furrowed brow would cause, of course, and then at the bottom of the figure three there is a break and below that a large drop. It has been suggested that this fits exactly what would happen if their had been a band

around the head of the man on the Shroud. The blood would have flowed down, turned sideways as it reached the furrow in the skin, continued down to another furrow and then hit an obstacle, flowed over it, and created the drop above the left eyebrow.

Now I have no desire to harrow my readers. I'm going to brush over as much unpleasant evidence as possible, only presenting what is necessary. On the left of this next picture, (*Plate No. 18*), you see the portion from the neck to the buttocks of the dorsal image that is magnified on the right. You'll note that this man on the Shroud received a very heavy scourging or flogging. Let us move quickly to another illustration.

This picture, (*Plate No. 19*), shows two examples of a Roman flagrum; short-handled, postilion-type whips with long strands on the ends of which were little dumbbells made of either bone or ivory or metal. On the left you see the actual magnified marking on the Shroud, representing the markings on the body of the man on the Shroud. It is difficult to find the right word to describe this kind of punishment. Perhaps scourging is the best we can do. It is not flogging in the sense of laying a whip across an individual; forty blows would kill anybody, if the entire stripe was laid across the body, drawing blood. The Jewish law in Deuteronomy states that no man shall receive more than forty blows. The Jews, in fact, were careful to limit the number of blows on a criminal to thirty-nine for fear of breaking this law. The only limitation in Roman law was that a citizen could not be given this punishment. The cloth very plainly shows that it wasn't the laying on of stripes. The executioners were skilled enough in their brutal task to just hit the skin with the ends of the dumbbells. There have been various counts made of the number of blows the man on the Shroud received. One researcher estimated that there were close to one hundred fifty blows given to the naked body of the man on the Shroud. It is impossible to be categorical on this point as we don't know whether the flagrums used had two or three thongs.

It is obvious that his hands were tied above his head, that he was naked, and that there were two men wielding flagrums. The evidence definitely indicates this. An analysis shows that the pattern of blows was so even that it is possible to estimate that there were several inches of difference in the height of the man using a flagrum on the left and the man doing similar scourging on the right. This is a remarkably even pattern of blows. One can well ask if, in some

incredible way, this cloth was faked in the Middle Ages by the mind of a genius with a pair of gifted hands, how did this hypothetical forger create such an intricate design? And where did he get the knowledge of a flagrum? Constantine the Great had outlawed crucifixion. There were no dictionaries describing Greek and Roman artifacts in the Middle Ages. There were no books written about crucifixion in those days; that type of archeological research and the analysis of artifacts came along with the scientific years of the nineteenth century. The only libraries in the Middle Ages were in great church centers. The books were pretty well confined to religious matters. In fact, it can truly be said that nobody knew anything about the details of crucifixion until the research activated by the photograph of the Shroud of Turin. All the artists in the Middle Ages showed a marked lack of understanding and knowledge of this subject. Their painted portrayals of this form of execution are rooted in error. Very few, Van Dyke and Reubens for example, spotted the correct position for the nails in the hands, apparently from viewing the Shroud of Turin, and located them properly. The great majority of painters placed them improperly.

This next picture for our consideration, (*Plate No. 20*), shows the back of the head and the shoulders indicating the large number of lacerations in the back of the scalp and, again, the pattern of blows on the shoulders.

As we look at the next picture, (*Plate No. 21*), which is the magnification of the right shoulder, one thinks naturally of it being the left shoulder because it is on that side as you view it, but remember this is the imprint on the cloth resulting from the man on the Shroud lying on it. On the top of both shoulders there is a marked abrasion and below that, according to doctors who have studied magnified portions of these pictures, there is a bruise over the right shoulder blade. Dr. Barbet, who wrote *A Doctor at Calvary*, said it reminded him of his experience as a poilu in the French Army during his military training before he became a physician and surgeon. He assisted in the building of a spur to a military railroad. Occasionally he had to carry heavy ties; his shoulder would chafe until it was raw. Also, when he stumbled, he would get a bruise on his right shoulder blade. This appears to be a very significant observation. Artists in the Middle Ages liked to portray a huge cross, towering up in the sky, with two smaller crosses on either side for the two thieves, when they pictured the death of Christ. Investigation has

shown that nothing could be further from the truth. Executions were carried out by Roman soldiers. They were no different basically than soldiers in any period or any army. They soon found, and I write as a professional soldier, the practical, quickest, easiest way to do any repetitive job. I have nothing but the greatest of admiration for the Doughboy, the Tommy, the Poilu, and all the rest of the men who have served in the military in this regard. They quickly ascertain the simplest method of performing a routine task. Research has shown that the majority, at least, of crucifixions employed the use of a post, as short as practical, permanently set in the ground. This post had a slot or opening on the top into which could be fitted a patibulum. This was a short piece of wood, perhaps six and a half to seven feet long, five to six inches wide, three to four inches thick, and would weigh somewhere between fifty and eighty pounds. This, a man could carry. An entire cross as pictured by the artists in expressing Christian piety in the Middle Ages would be impossible. The greatest weightlifter in the history of the Olympic Games could not perform such a feat. Such a patibulum would have caused just the physical abrasions which blot out the marks of the flagrum on the shoulders as was discovered by the doctors of medicine who have investigated this particular aspect of the execution of the man on the Shroud.

This middle portion of the frontal negative image of the Shroud of Turin, *Plate No. 22*, is perhaps the most significant and important evidence of all, as it is shown magnified on your right. You will note that there are no thumbs showing. You will observe that there is no hole in the palms of these hands. The wound is where we would locate the wrist, in modern terminology. Dr. Pierre Barbet was fascinated by these two factors. In his position as one of the greatest surgeons of France, he was able to get limbs or cadavers, the corpses of paupers who had died, for anatomical research. The man on the Shroud has been estimated to be between five feet eleven and six feet one inch in height; there have been other suggestions, but the great preponderance of scientific opinion lies between these two figures. The weight has been estimated at one hundred and seventy pounds. Taking these measurements into consideration, Dr. Barbet set up a test to determine whether a body could be suspended on a cross by nails through the palms. Using pulleys and ropes with amputated arms, he duplicated the exact force such an inert body would exert on nails between the

bones of the palms. There was not enough strength in the flesh in this area to support one hundred and seventy pounds of dead body. Obviously the support of a writhing, suffering individual, still alive, would be much worse — there would be far more strain put upon the tender flesh.

Barbet noted that the position of the blood clot on the cloth was roughly over the Space of Destot, in what we call the wrist. There is no problem semantically here, the wrist is part of the hand, as distinguished from the arm bones, and in the languages from which our accounts of the crucifixion of Jesus were translated, the word 'hand' covers what we call the wrist. Now, the Space of Destot is only a miniscule free space where four bones come together but it is important in the setting of broken wrists. Barbet took a nail and drove it into this point in the wrist; the bones separated without breaking and he had a firm support that would hold any body. It would seem logical that the Roman executioners would have discovered this fact and used it. But, more significant still, when the nail went through the Space of Destot, the nail scraped, damaged, or severed the trunk of the median, the principal nerve in the arm, and the moment this happened, short flexor muscles reacted by tucking the thumb into the palm of the hand.

Now, how could a medieval faker know this? Dr. Barbet's scientific investigation didn't develop this fact until 1932. Also, when this nerve is grazed or cut, the fingers curve as the thumbs tuck in. The curving of the fingers is very noticeable on the Shroud also.

The blood on the arms is equally significant. A person would be lying with the arms at right angles to the body when the nails were driven through the Space of Destot, in both wrists, into the crosspiece. When the patibulum was lifted up to the top of the post, creating a tau cross, and the feet were nailed, the body would sag. As soon as a body sags for any period of time, constriction gradually develops in the chest. It affects the muscles in a tetanic fashion; causing painful cramps. This is from the same Latin root that we get the word "tetanus". When this occurs, the condemned criminal undergoing crucifixion can breathe in but has great difficulty breathing out.

Accordingly, it is necessary for an individual to stand on his nailed feet in order to breathe. The moment pain forced the resumption of the sagging position, gradual asphyxiation would begin again. The pattern of blood on the arms as portrayed on the Shroud exactly

portrays the two angles, with the blood following the course of gravity. With this knowledge, it is easy to understand why the Roman executioners broke the legs of their victims when the punishment was deemed adequate.

The next *Plate (No. 23)*, shows the Space of Destot with the nail having parted the bones, so that the opening is clearly seen. You will note that it is part of the hand - the wrist is part of the hand - the bones in the arm about the whole hand.

Plate No. 24 shows just the feet, and you'll notice if you'll look at both; the whole image on the left and the reduced image on the right, that what looks like the right leg, but which is the left leg, is much less clear than the right leg. You can see that it appears shorter, and that apparently rigor mortis has set in on the man in the Shroud. The blood on the foot has oozed from the openings after being put in the Shroud.

Plate No. 25 shows where the nail went on the foot of the man on the Shroud, and would apparently be the logical place for any executioner to nail the feet. The Shroud shows plainly that the left foot was nailed on top of the right.

It is worthwhile to note how so many outstanding artists after the fourteenth century, show the right foot nailed over the left. Reubens is a good example. There is evidence that he saw the Shroud. Of course, however eminent as he was in his field, the concept of a reverse image in a negative was not within his scope of comprehension; to his eyes the right had been over the left.

We now come to the question of the fifth wound on the body of the man on the Shroud. Here is a diagram, *Plate No. 26*, which shows where the opening in the side is on the man on the Shroud. It is between the fifth and sixth ribs. General opinion through the centuries was that a body didn't bleed after death; that blood coagulated. The actual scientific facts are that the part of the heart which extends to the right of the breastbone is the right auricle. In a corpse this auricle is always filled with liquid blood. In fact, Dr. Pierre Barbet maintained: "The blood remains liquid and never coagulates in a vessel that is still undamaged until dessication or putrefaction sets in." The heart is encased in a sac called the pericardium and it is this doctor's contention that when somebody dies in agony, depending upon the amount of pain, you will have an additional quantity of hydropericardial fluid in this heart sac; just as there is an increase of urea in the sweat, there is an increase of

liquid in this area. Barbet found in his experiments on cadavers who had just died in great pain that a needle inserted into the pericardium would draw out a clear colorless fluid. If the needle was pushed further and penetrated the right auricle he got blood. Also, if a sharp instrument, such as a scalpel, was driven strongly, forcibly, between the fifth and sixth ribs into the heart area, penetrating the right auricle, that the blood would flow surrounded by a clear, colorless fluid. See diagram (*Plate No. 27*).

It is interesting that in the account of the Crucifixion from the sole recorder, John, it was reported that blood and water flowed. It took a doctor in the mid-1930's to demonstrate that this was accurate reporting. Scientifically, anatomically, it could have happened just this way, although scientists had questioned this point continually throughout the intervening centuries.

In *Plate No. 28* we have a picture portraying Dr. Villandre's concept of the man on the Shroud. Dr. Villandre was a dear friend of Dr. Pierre Barbet. Every point that has been discussed is shown here in this crucifix. A loin cloth has been added so as not to conflict with the social mores of the twentieth century. This is a point that the painter, Paul Vignon, made much of. He found it impossible to believe that any painter in the Middle Ages could have dared to paint a representation of Christ naked. You will note the distended chest from the tetanic action. You can better understand the two positions in the arms when an individual is standing on his feet and when the body is slumped. Perhaps this beautiful carving makes it clearer why Roman soldiers broke the legs of crucified criminals once they felt their punishment had been adequate. After their legs had been broken, it was impossible to stand and breathe and, consequently, strangulation took place.

Plate No. 29 shows the upper portion of Villandre's crucifix and presents his concept of the crown of thorns; not as a crown was portrayed by the artists of the Middle Ages who took it literally. The man on the Shroud must have had a cap of thorns, probably bound around his head as shown here and in all probability some sadistic soldier jammed a helmet down over his head to make sure that the full effect of this crown of thorns was felt. It would take something of this nature to create the lacerations that are so obvious on the man on the Shroud. This, too, makes sense of the blood trickle on the forehead. The gap referred to earlier could have resulted from such a band, as pictured, holding a cap made of spiny branches about the head.

The Photographic Evidence

This is a good point at which to review this brief analysis of the evidence up to this point. According to scientific research, the man on the Shroud received a heavy blow, or blows, in the face. According to the Gospels, Jesus of Nazareth received similar blows. The Christ was crowned with thorns; the man on the Shroud has lacerations from something very similar, if not exact.

The Gospels recount that the Christ was scourged. The man on the Shroud shows the evidence of a very severe scourging with a typically Roman weapon of the period. The Gospels state that the Master carried His cross to Golgotha; this, on the face of it, is palpably absurd; no man could carry an entire cross. Christian piety runs away with itself and ceases to be objective and is unable to reason. The evidence developed from the research into the Shroud of Turin has shown the logic of the patibulum. A man who had been whipped as badly as the Nazarene was could have carried such a crosspiece, perhaps a burden of between fifty and eighty pounds of wood, until his weakness caused him to stumble and fall. Then the burden was taken from him. The man on the Shroud shows the abrasions of carrying such a heavy object on his shoulders. Spiritual prophecies had stated that there would be no bones broken in the body of the Messiah and the man on the Shroud had no broken bones, according to medical science. Isn't it extraordinary to find the relic of a crucifixion in which the bones of the legs are not broken? This is surely so significant because it is so unusual; the customary practice was to break the legs. Instead we have the spear in the side; again, a complete parallel between Jesus of Nazareth and the man on the Shroud. Both received a spear or a sharp instrument in the side after death.

Then, we know that the Gospels refer to the Master as a Nazarene, and it is again extremely significant that the man on the Shroud has the distinctive part in the center of the hair and the forked beard of this grouping. I ask, in the face of this extraordinary parallel, if it isn't Jesus of Nazareth, who is it? Carrying the analysis still further, the Master said, "It is finished", and died at the ninth hour, or three o'clock in the afternoon, according to the Gospels. At six o'clock that night, three hours later, the most important religious holiday of the year was to start, the Passover. No Jew could be buried or assist at a burial once the passover had started. Now, the two men who went to Pilate, according to the Gospels, were very good Jews. Joseph of Aramathea and Nicodemus; both were members of the Sanhedrin. Joseph asked Pilate for the body, saying that Jesus was dead. Pilate had difficulty believing that he could be dead so soon. He sent a centurion to find out. When it was reported back that, yes, the Christ was dead and a spear had been driven into his side to confirm it - then Joseph of Aramathea went to get a sindon, or shroud, in which to wrap Jesus. It is reported in the Gospels that Nicodemus came bringing what we would refer to as seventy pounds of spices; that's a considerable amount of olive oil, myrrh and aloes. Accomplishing all these things must have used much precious time. They only had three hours to begin with. Then the body had to be taken down from the cross and carried to Joseph's tomb, which was nearby. A fair guess, I believe, would be that they took the body down at about 5:30. This would just give them time to put the body away in the shroud. There would not be time to wash the body and the fact that this is so is backed up by the women coming with spices to finish the burial on the Sunday, the day we call the first Easter. Now, the man on the Shroud must have been on the cross two and one-half hours, at least, after death, in order to develop this slight rigor mortis in the left leg. The body could not have been washed because if it had been washed, there would have been no urea-soaked sweat to ferment and develop carbonate of ammonia from which ammoniacal vapors could create a pattern through the aloes. Again the parallel is absolutely perfect and I say, if it isn't Jesus of Nazareth, who is it?

Frequently I have been interrupted at this point with comments such as the following:

"But, Colonel Adams, you may have a possible parallel here but this doesn't say that it *has* to be Jesus of Nazareth. It could

be some other criminal who was crucified.”

My reply has been to the following effect:

“Aren’t you doing the very same thing that the scientists did in 1902 and for which Delage took them to task? Isn’t your mind just boggling at the thought that it could be the God Man, the founder of Christianity? Your mind will accept any other explanation and yet, in the face of all this evidence, if it referred to Achilles, as Delage pointed out, would you question it? I’d like to ask you, where are you going to find another criminal who is about a foot taller than the average man at that time; who has a face as majestic as the one shown on the Shroud? This would make a rather remarkable criminal. Could there have been two in history, crowned with a crown of thorns, with this stature, with this remarkable face? Further, if this is not Jesus of Nazareth, how did he get out of the Shroud? Vignon’s work showed that a corpse had to be in a cloth impregnated with aloes at least twenty-four hours in order for an image to form. Research shows that as putrefaction starts, the image begins to be lost and eventually, of course, the cloth would be destroyed too. So, if this is not Jesus of Nazareth, how did this mythical character of yours get out of the cloth? What purpose would there be in taking him out of the Shroud once he was in it? We can provide good reason for Jesus of Nazareth, but not for some mythical criminal. Also, all the experiments performed by Vignon, assisted by Colson, and duplicated many times since, have indicated that after the necessary twenty-four hours of formation, the cloth was still wet and saturated with a semi-fluid of olive oil, myrrh and aloes. And that it was impossible to remove the cloth without blurring the image that had been formed. But the Shroud does not show any evidence of blurring at all. The image is absolutely perfect. So the suggestion of another individual doesn’t seem to carry much weight in the face of logic. We’re still confronted with trying to understand how the man on the Shroud got out of the cloth. This will be taken up a little later.

Plate No. 30 is one of two depicting the last showing in 1933. This showing was specially requested by Pope Pius XI because that year was the nineteen hundredth anniversary of the death and resurrection of Jesus of Nazareth. This depicts some of the huge crowd; over one million people visited Turin at this time, which is a remarkable figure when you consider how few English-speaking people have even heard of the Shroud.

Plate No. 31 shows the Shroud displayed in front of the cathedral. When it reached this point on its way back into the royal chapel to be rolled up and put away in its silver casket and placed in its asbestos-protected box behind that screen above the altar, the archbishop, whom you see on the right, stopped it and said, "Let the crowd view it", and it was displayed there for quite some time. It was at this point when the protective glass was no longer on it, that Pierre Barbet, M. D., the great surgeon, was able to examine it with a magnifying glass and made such positive identification of the coagulation of the blood on the cloth.

Let us look again at *Plate No. 17* which shows the photograph of the imprint left by the face on the Shroud. Behind this mask of majesty lies, however, another factor that, to the best of this writer's knowledge, has never been expressed, in English at least. One might paraphrase a strange description of a great world leader and say this poses "a mystery within an enigma".*

My learning of this came about as follows. A talk on the Shroud of Turin was given in Phoenix, Arizona. One of the audience was Johnny Bulla, a golf professional whose major hobby is his interest in bilaterality. This is the axiomatic concept that in nature the right side of anything is never the same as the left. It doesn't matter whether it is a human being, an animal or vegetation. In human beings, it is normal for the left side of a body to be finer and thus reflect the maternal or subservient polarity. By contrast, the right side is heavier, thus manifesting the paternal or positive polarity. This apparent natural law is very noticeable in faces. We are all familiar with stories of the much photographed performers in motion pictures being very careful that the camera concentrate on their "best side". Those who have studied this concept strongly maintain that never has there been the face of a man or a woman in which the left side mirrors the right. In every case, if prints of a photograph are taken, cut on a line passing down the bridge of the nose, and the two left sides are joined and the two right sides put together, pictures of two apparently different personalities are produced. They could be brothers, sisters or cousins but they are markedly different because of the normal differences in the left and the right side of every human face.

* A comment on the character of the late Charles de Gaulle of France by the late Rt. Hon. Winston Spencer Churchill.

After I gave this talk in Phoenix, Johnny Bulla asked me if I had a copy of the positive image of the imprint of the Shroud. I did, and I gave it to him. The following night, when he had time to look into it, he called me after midnight in great excitement. He had put calipers on the face and had found for the first time in his years of devotion to this hobby a face in which the two sides were identical. Now what could this possibly mean? Is this a reflection in the flesh of the spiritual and mental perfection that Jesus of Nazareth manifested? Is this the expression of perfect polarity? Does this express the perfect balancing of the positive or masculine polarity with the negative or feminine polarity? Is this the blending of the strength of the male and the compassion of the female? Scientifically I can't say "yes" to these questions but it appears to me extremely significant that this face of a crucified man on the Shroud of Turin should be completely balanced. Students of this concept of bilateralness have never heard of another. This fact would attain an unbelievable status if the man on the Shroud is *not* Jesus of Nazareth!

Thoughts on the Mystery of the Resurrection

My years of research into the Edgar Cayce material have been referred to in Jeffrey Furst's introduction to this booklet. In Appendix A, there is a description of this seer and what he accomplished. His manifested accuracy is so great that I turned to his records to find out what was said about the Shroud of Turin. There is nothing that refers to a sindon by its present location. However, the burial cloth that wrapped the Christ is mentioned. I found in Reading 2533-8, which was the eighth Reading for the individual given that number, this remarkable question and answer:

Question: *"Explain the transmutation of human flesh to flesh divine, the real mystery of the crucifixion, and resurrection."*

Answer: *"There is no mystery to the transmutation of the body of Christ. For having attained in the physical consciousness the at-one-ment with the Father-Mother-God the completeness was such that with the disintegration of the body - as indicated in the manner in which the shroud, the robe, the napkin lay-"* and let us stop at that point and analyze what has been said. This reading refers to the disintegration of the body as indicated in the manner in which the shroud and the napkin were found. Now, does this explain John's statement that he saw and believed? Is it possible that John saw the shroud lying like a hollow cocoon with no body in it? Surely this would be reason for anybody to believe. And then the napkin folded and laid aside as if someone had taken the napkin off and laid it to one side. Does this refer to a chin strap which had prevented sagging of the jaw in death? At any rate, this is an extremely interesting way of expressing it. Then the balance of the answer to this question in this reading is as follows:

"There was then the taking of the body physical form. This.

was the manner. It was not a transmutation as a changing from one to another."

Surely this is a very strange answer for a fundamentalist Christian to give to such a question. Permit me to postulate a possible explanation.

At three o'clock on the Friday we were told the words were said, "It is finished." What did this mean? Surely this meant that the soul left an empty physical body. We are further told that the soul went down into the next plane and taught. There has been a great deal of very evidential material gathered together by psychic researchers in this twentieth century on the question of a soul leaving a body. For those who have read the work of Dr. Crookall and many others on the subject of out of the body experiences, it is easier to understand a concept of a force field of energy, a spirit, or a soul created in the likeness of the creator, call it what you will, leaving a body at the time of death. So the empty flesh body is placed in a shroud, impregnated with a semi-fluid paste of olive oil, myrrh and aloes and put away in a tomb. It is there from approximately 5:30 or a quarter to six in the evening until the same time on Saturday, which would be twenty-four hours, and then a further twelve hour period to the early morning of the first Easter. This time would roughly fit the boundaries established by Vignon in his experiments and confirmed by so many others since then. The more than twenty-four hours required is thus provided for the image to form through the ferment of the urea leading to the ammoniacal vapors which work on the aloes in the saturated cloth. So let us postulate the soul coming back and re-entering the body within the Shroud. There would be no problem for the soul, being a force field of energy, to pass through the cloth into the body. Many people have experienced this return to the flesh body in out-of-the-body experiences and have written about it.

In the same reading, we find:

"Just as indicated in the manner in which the body-physical entered the Upper Room with the door closed, not by being a part of the wood through which the body passed, but by forming from the ether waves that were within the room, because of a meeting prepared by faith."

This aspect of this material has brought forth many questions after my lectures. The subconscious minds of many twentieth-century intellects react vigorously to any discussion of the reality of a

soul or the assumption that there was a resurrection. They justify their built-in inner rejection by maintaining that this is getting away from demonstrating a scientific hypothesis. Frequently, it is pointed out that many fine intellects have stated that Jesus is a mythical figure created by the founders of the early church from the description of the Great Teacher in the Dead Sea Scrolls.

One of the latest "outstanding minds" to express this viewpoint describes Christianity as a collection of beliefs founded upon an ancient fertility cult centered on the worship of the so-called sacred mushroom, the *amanita muscaria*. The very questionable assumptions on which this hypothesis is built and the developed conclusions are not based on the type of evidence acceptable to members of the scientific fraternity. There are far more facts indicating that the psychedelic derivative from the *amanita muscaria* has been known and used for millenia in many cultures under priestly guidance as an aid to higher awareness - not as a fertility emblem.*

This is not the first strange, even heretical concept to spring from our previous lack of material proof of the existence and life of Jesus. One can't deny that physical evidence has been lacking. Even the late, so-called Saint of Lambarene, the Rev. Dr. Albert Schweitzer, said he found it impossible to do a biography of Jesus because of the lack of factual data. Christianity has been a religion of faith. As the heretics through the centuries have maintained, the Gospels written many years later might merely reflect legends about a mythical figure. On the other hand, one can assume there had to be a resurrection to create sufficient belief in those first followers for them to lay the foundations of Christianity. There should be a drastic reduction in the production of such heretical material as knowledge of the Holy Shroud becomes widespread - and this should be particularly so among the English-speaking peoples.

In exploring our hypothesis that this is a valid relic of Jesus, we cannot get away from consideration of the question of resurrection. In everything else I am endeavoring to furnish evidential backing. This is the reason the question of a soul and its passing through matter is introduced. As has been pointed out, some element of man with awareness and mental faculties can leave a body and return to it. Turning again to Cayce - his so very logical explanation of how nearly nine thousand readings in the field of health were

*For this side of this question, see:

"THE SACRED MUSHROOM", by Andrija Puharich, M. D.

done fits this concept. We can put our heads in the sand like ostriches and refuse to see what is evident, but those recorded and witnessed psychic discourses are amazingly factual. If Cayce said, in trance, that an individual one thousand miles away had a cancer on the left kidney, that person did indeed have a carcinoma in that organ. This, in effect, is how the reading said the information was obtained - the soul of the seeker is passive. The soul of the psychic through whom the information comes, is positive. As the psychic goes into trance, his soul, guided by the suggestion, goes out on the forces that are in activity to the place of the seeker and there the souls commune with one another. Hundreds of times he made comments at the beginning of a reading that were later proven correct, such as:

"Yes, we have had this room before, but not this entity."

Further, the subconscious is described as the mind of the soul. As our bodies are controlled at this unconscious level of our minds, this concept makes a lot of sense. One could say Cayce was getting his knowledge of a person's health from the "horse's mouth", so to speak.

As the soul does not have a third dimensional form, perhaps many will be happier with the description - "force field of energy".

So the passage of Jesus through the door into the Upper Room (St. John 20:26) is not necessarily a miracle transcending the laws of matter. To be able to do this at will, however, is evidence of extremely high psychic or spiritual development.

Next in my postulation of a possible explanation we have a de-materialization or disintegration of the atoms in the physical body within the Shroud, and their passage through the cloth, and the forming of these atoms on the outside.

However, in the psychical research done since 1882, we have report after report of apparitions. These are objects made up of atoms, of course, that have been dematerialized and then transported extraordinary distances from one place to another and then re-formed. Anyone can obtain from their library a copy of *You Will Survive After Death*, by Sherwood Eddy. This extraordinary individual wrote many books on religious subjects. He had a world-wide reputation for integrity. He was challenged by a Quaker friend in Philadelphia to investigate psychic matters. He tried to avoid this at first; most of us try to avoid things that are contrary to the subconscious pattern that has been built up in our minds by our parents,

our teachers, our professors, the newspapers, our friends, etc. However, eventually Sherwood Eddy did investigate psychic phenomena, and the final exciting event that he waited for for such a long time was the witnessing of the materialization of an apport. Now it's difficult to question the unimpeachable integrity of this individual. Incidentally, he wrote about Edgar Cayce and you can find his analysis of the work of this seer on pp. 91-101 of the latest edition of his book.

Psychical and Artistic Evidence

The idea of a human body being an apport is not necessarily a unique thing. It is not a question of the sole example occurring in the tomb of Joseph of Aramathea nineteen hundred and thirty-eight years ago. No, there have been other cases noted in psychical research as well as recorded in church history. So the movement out of the Shroud into the area outside of it is not an impossible thing in our still limited knowledge of the laws of physics; and the behavior of atoms. There should be no problem in understanding that the passage of a force field of energy through the cloth would not blur or mar it. However, in the case of the Christ, at the end of the period exceeding twenty-four hours and terminating prior to the commencement of putrefaction, we still have a saturated cloth, impregnated with olive oil, myrrh, and aloes. It has been suggested that perhaps just myrrh and aloes in a powdered form were used. Why should there be a variation from the Jewish burial customs by such prominent members of the Sanhedrin as Joseph of Aramathea and Nicodemus? I feel that the seventy pounds of spices brought by Nicodemus had to include olive oil and that there would be no reason for using just the two powdered spices without an oil base. But, in either case, the oil-soaked cloth would not have dried in that period of time or the aloes would still be loose and not fixed. The problem is – how was the image fixed? With the disintegration of the atoms within the Shroud, was there the creation of atomic heat sufficient to dry the cloth? Now this is only a possibility, a suggestion, an attempt to explain the facts as we see them. All we really have is the fact that there was a crucified body – the evidence of this is unmistakable; there were all the wounds, all the savagery that's been discussed, showing on this body. When we consider the

results of Vignon's experiments which are confirmed by others many times - how did the body get out? And, of course, this is only a possible explanation, but it does rule out the man on the Shroud being just a criminal who happened to be a Jew and a Nazarene. The odds against all these things happening to another criminal as are described in the Gospels and duplicated in the Shroud of Turin must be so many hundreds of thousands to one as to be declared nil.

The question has been put to me: "If the odds are as great as you say, sir, and on the face of it, it would appear they are, have the disputations and controversy ceased? Or has there been fresh evidence against the authenticity of the Shroud?"

One can only answer: "Strangely, we still have those minds that boggle at the thought of there being a photographic-like impression of Jesus, nineteen hundred thirty-eight years old. We still have those who insist, in the face of all scientific evidence, that Peter d'Arcis, as Bishop of Troyes, could not have been guilty of falsehood. Or that his predecessor, in passing on this hearsay evidence, would not have lied. Consequently, they still hang on to the concept that it was painted or dyed in the Middle Ages despite the fact that all scientific evidence shows there is no paint or dye, and there never was any paint or dye, on that piece of cloth. Those opposed to authenticity are still presenting the seventy-year-old arguments developed before the extensive research was performed.

In all fairness, this conflict between physical facts and the statements by obviously sincere and dedicated priests is most logically rooted in the hearsay evidence furnished by the predecessor of Bishop Peter d'Arcis. There was a painted, rudimentary copy of the Shroud. It was finally destroyed in 1794 at - of all places - Besancon. So, there could have been a question of mistaken identity.

The House of Savoy would not permit another showing shortly after 1898 to settle the many claims and counterclaims that were made in connection with the Shroud. It was not until the marriage of Umberto in 1931 that the Shroud was shown again. By this time there had been the development of vastly improved cameras and Pia and Vignon were vindicated. Secondo Pia had not retouched the negative and better photographs confirmed the findings of Paul Vignon.

After this vindication of Dr. Vignon, he started out on research that is as important as anything anybody has done in connection

with this sindon. He made a study of all the paintings of those years following the cessation of the persecution of the Christians up until the modern era. What is extremely significant, however, is the work that he did on the paintings of the early hundreds. As an artist, Dr. Vignon could conceive of other painters throughout the centuries attempting to paint portraits of Jesus, and using the Shroud of Turin as a basis for it. However, he knew the painters were not aware that the image on the cloth, as their eyes saw it, was, in effect, a negative. Consequently, they would make many mistakes in attempting to paint a positive picture from a negative imprint. They would thus copy certain details of the negative although these are anomalies which no artist would ever consider putting into a positive face if he were painting directly from a subject. Among these oddities on the negative image we have to include: the absence of ears, neck and shoulders; the forked beard and the two long strands of hair each differently formed: above the nose a square which does not have a lid, or top, but is open; a large capital P formed of the frontal arches and the nose, and more minute peculiarities of the crossbar and the stem of the P; the distorted appearance of the nose, swollen at the bridge with the lower part bent to the right; above the open square on the forehead a curved transverse stain and a shadow due to a bruise; the abnormal shading of the swollen right cheek; on the left cheek a sheaf of demi-tints in the form of a fan; the pronounced slanting furrow at the right of the nose; the mustache truncated at both ends and at different angles; the groove between the two halves of the mustache; the formation of the mouth and the shape of the shadow on the bare upper part of the chin. Naturally, no one piece of work contains all these peculiarities. Artists would see things in different ways. We have only to look at the negative image to see how vague and diffused it is. It is possible that in some of the pictures the details were copied from former works of art. Some of them are particularly notable because these minute peculiarities in the Shroud were reproduced so exactly. It has been said by experts in the artistic field, that such exactitude could not have been possible unless the artists were actually viewing the Shroud with their own eyes.

In his monumental work on the Shroud which was published in French by Dr. Vignon in 1938, in what appears to be a private edition with a paper cover, he gives a chart. (*Plate No. 32*) This is superimposed on the negative imprint of the face on the Shroud

which details these anomalies. Those one would only find in a negative but not in a positive and which can be identified in these religious pictures painted after the persecutions ceased and called *Achiropoetons*. One of these anomalies is sufficient for our purpose. Observe the open square, a three-sided box without a top, immediately above the nose on the forehead. It appears to be a crease in the cloth, but it is remarkably square and accurate at the corners for it to be this. Other people have suggested to me when they have seen this picture, that perhaps this was something drawn as a symbol on the forehead by Joseph of Aramathea or Nicodemus, as it is placed directly above the so-called third eye. Is this a symbol now lost to us, indicating that the soul had fled; had left the body?

Irrespective of such interesting mystical speculation, it is there and I now want to show you the picture of the Holy Face of Edessa (*Plate No. 33*). This picture is definitely known to date from the fifth century; that is the four hundreds. Observe the open box the artist has drawn in thick lines above the nose. Consider those staring eyes that so obviously reflect what you see on the negative image on the Shroud. Just stop at those two points and can any honest, intelligent individual deny that the Holy Face of Edessa was copied from the Shroud of Turin?

Throughout the sixth, seventh, eighth, ninth, tenth, eleventh and twelfth centuries, we find paintings that show these and other anomalies, obviously copied from the Shroud. An artistic lineage that proves beyond cavil that they were all copied from the one treasured cloth. So, irrefutably, the Shroud of Turin was the same sindon as a shroud which showed up as little pinpoints of information through those dark corridors of the time stretching from Golgotha to the sack of Constantinople. When we consider the state of the Roman Empire in the late fourth century and the early fifth, the difficulties of transportation, the minimum communication possible, and the scarcity of written records, the fifth century is practically equivalent to the end of the persecution period from a logical point of view. Surely, it would be late in the fourth century before priests would dare produce the cloth that had wrapped Jesus from its hiding place and show it. There were too many strong feelings on both sides. A couple of generations had to pass away before it became completely safe, so to speak, and actually, of course, religious persecution went on through the centuries. So it's hard to

conceive of priests bringing such a relic out of hiding until the fifth century, until the diehards who believed in Julian the Apostate and his philosophy were dead, and it was truly safe to present the cloth to mankind. So it appears to me that, on the evidence, we have taken the Shroud back as far as it can go, and I repeat my question: If it isn't the face of Jesus on the Shroud of Turin, who is it?

The Holy Face of Laon should be mentioned. It was painted between 1201 and 1204, at the time that Roger de Clary saw the Shroud displayed in Constantinople, and this remarkable painting shows this same range of anomalies Vignon identified.

Surely, as previously noted, we have a pretty remarkable link between the fifth century and the thirteenth century in these two paintings - the Holy Face of Edessa and the Holy Face of Laon.

Description of Jesus

It is a strange fact that the Gospels and the Epistles and the early writings of Christianity that have been accepted as canonical or veridical do not contain a description of Jesus of Nazareth. For a word picture, we have to rely on apocryphal writings. To me it seems to be almost axiomatic that it is impossible to have a legend or a myth in which there is not some foundation in fact which brought the story into being, no matter how distorted and twisted and exaggerated it may have become. There is a letter, said to have been written by a Publius Lentulus, describing Jesus of Nazareth. The official position taken by theology has been that this purported writer was a fictitious person and that no such person was ever governor of Judea. However, the Lentulus family is one of the outstanding names in the history of Rome, and it is not certain that such a person did not exist. This letter was written, purportedly, to the Roman Senate and Tiberias Caesar. There are many versions of this letter. Different manuscripts apparently copied from one vary in many details, but certain facts remain the same. It is claimed that a certain Giacomo Colona found the letter in 1421 with ancient Roman documents sent to Rome from Constantinople. The description contained in this letter agrees with the so-called Abgar picture of Jesus. It also agrees with the portrait of Jesus Christ drawn by Nicephorus; and one by St. John Damascene. A German writer named Munter, who wrote *Die Simbilder* and *Kunstvorstellungen der Alpen Christen* in 1825 believed he could trace this letter back to the time of Diocletian in the early part of the fourth century. However, this has not been generally accepted.

Theology's position has been that this letter shows us a description of our Lord such as Christian piety conceived Him. My

question is, why should Christian piety show a description so contrary to the general ideas that man has had of Jesus throughout the centuries? Practically all the great portraits have shown Him as being a dark, swarthy, Semitic type. But this is not so in this case; here is the version of the letter that I show in my lectures.

"There has appeared in Palestine a man who is still living and whose power is extraordinary. He has the title given Him of Great Prophet; His disciples call Him the Son of God; He raises the dead and healeth all sorts of diseases. He is a tall, well-proportioned man and there is an air of severity in His countenance which at once attracts the love and reverence of those who see Him. His hair is the color of new wine, from the roots to the ears, and thence to the shoulders. It is curled and falls down to the lowest part of them. Upon the forehead it parts in two after the manner of the Nazarenes. His forehead is flat and fair; His face without blemish or defect and adorned with a graceful expression. His nose and mouth are very well proportioned. His beard is thick and the color of His hair; His eyes are grey and extremely lively. In His reproofs He is terrible; but in His exhortations and instructions amiable and courteous. There is something wonderfully charming in this face, with a mixture of gravity. He is never seen to laugh, but has been observed to weep. He is very straight in stature, His hands large and spreading. His arms are very beautiful, He talks little, but with great quality, and is the handsomest man in the world."

One notes that this description describes Jesus of Nazareth as being tall. It is a fact, based upon archeological diggings, that the average height of mankind was somewhere around five feet and under at this period in history. This is true of the period, the Middle Ages, when the followers of Chevalier claim this Shroud was painted. In fact, any six-footer who plays football in America or rugby in England couldn't possibly get into the armor of the greatest knight in Christendom who lived at that period, and I'm referring to Richard the First, the Lion-Hearted, who led a crusade to the Holy Land.

In the Vatican in Rome, there is a learned archivist who has given several decades of his life to an impressively thorough research into the Shroud. His findings indicate that the man on the Shroud stood five feet eleven inches tall and weighed one hundred seventy-five pounds. There have been other researchers who arrived at a weight of one hundred seventy-six and a height of over six feet and just under six feet one inch. It would appear to be safe to say that

the man on the Shroud measured between five feet eleven inches and six feet one inch and weighed between one hundred sixty-five and one hundred seventy-five pounds.

There are other written records describing the Christ. It would be illogical to conceive that the only information pertaining to Jesus is contained in the Gospels. The Roman Empire was at the height of its power. Its extremely efficient administrative processes had to include reports from procurators such as Pilate. With such a high level of civilization there also had to be some documentation from the Jewish point of view of such a troublesome teacher as the Nazarene.

Such a belief as expressed in the foregoing paragraph was triggered in an American minister, the Rev. W. D. Mahan of Booneville, Mo. He determined to investigate the possibilities. Having secured the services of two eminent linguists, he obtained translations of manuscripts in Constantinople and of records of the Senatorial Docket stored in the Vatican at Rome. These he put together in book form and registered with the office of the Librarian of Congress in 1887. This material was first published in 1951 as the ARCHKO VOLUME.

It is not easy to deny or refute this material. It is backed up by an imposing array of supporting letters and notarized affidavits.

The hagiographa, or holy writings, found in the St. Sophia Mosque at Constantinople contained a report to the Sanhedrin by Gamaliel, the teacher of Saul of Tarsus. It dealt with interviews with Joseph, Mary and others concerning Jesus.

He describes in detail a long discussion with an old philosopher. He writes: "Massalian is a man of very deep thought and most profound judgment. All his life he has made the scriptures his study. He, too, is a good judge of human nature, and is satisfied that Jesus is the Christ." (1)

Gamaliel records that Massalian* said: *"If you ever meet Him, you will know Him. While He is nothing but a man, there is something about Him that distinguishes Him from every other man. He is the picture of His mother, only He has not her smooth, round face. His hair is a little more golden than hers, though it is as much*

(1) Quotations from THE ARCHKO VOLUME by permission of Wm. B. EERDMAN'S PUBLISHING CO., Grand Rapids, MI. 49502

* For further evidential material on Massalian, see Appendix C.

from sunburn as anything else. He is tall, and His shoulders are a little drooped; His visage is thin and of a swarthy complexion, though this is from exposure. His eyes are large and a soft blue and rather dull and heavy. The lashes are long, and His eyebrows very large. His nose is that of a Jew. In fact, He reminds me of an old-fashioned Jew in every sense of the word. He is not a great talker, unless there is something brought up about heaven and divine things, when His tongue moves glibly and His eyes light up with a peculiar brilliancy;—”

There is also a description of the Nazarene in Pilate's report to his Emperor, Tiberias, which was translated from the original document in the Vatican while a library attendant stood by to insure that the writings suffered no damage. A portion of this manuscript reads:

“Among the various rumors that came to my ears, there was one in particular that attracted my attention. A young man, it was said, had appeared in Galilee preaching with a noble unction a new law in the name of the God that had sent Him. At first I was apprehensive that His design was to stir up the people against the Romans, but my fear was soon dispelled. Jesus of Nazareth spoke rather as a friend of the Romans than of the Jews. One day in passing by the place of Siloe, where there was a great concourse of people, I observed in the midst of the group a young man who was leaning against a tree, calmly addressing the multitude. I was told it was Jesus. This I could easily have suspected, so great was the difference between Him and those listening to Him. His golden-colored hair and beard gave to His appearance a celestial aspect. He appeared to be about thirty years of age. Never have I seen a sweeter or more serene countenance. What a contrast between Him and His hearers, with their black beards and tawny complexions.”

I have been asked: “Is this purported coloration of Jesus unique of Judea?” No, we only have to turn to the example of David, son of Jesse. This great King, successor to Saul and father of Solomon, is described, in his youth, in I Samuel 17:42 (I Kings in the Vulgate version) as being “ruddy and of a fair countenance”. Surely this could describe red hair and a blonde complexion. Blood lines in the Jewish race at that time could have contained genes that manifested physically as exceptionally blonde, Nordic types. This can logically be explained by heredity resulting from the passage of northern Aryans through this migratory route between Europe and

Asia. We find the characteristic of blue eyes quite frequently in the tribes of northwest India. So we have three documents that give this challenging concept of coloration so contrary to the accepted convictions of man throughout so many centuries. We also have to consider that Publius Lentulus, Gamaliel, and the researchers of the Shroud all refer to tallness. Is there any further source we can check about these physical attributes?

Yes, I think there is. I turn quite logically and naturally to the readings of Edgar Cayce which I have been researching for sixteen years. As previously stated they manifest a very high percentage of accuracy.*

This man was a fundamentalist Christian. He was brought up as a Campbellite and it would be difficult to be more fundamental than that. His study where he worked was filled with pictures of his beloved Jesus of Nazareth. They were dark, swarthy types. This was what was in his subconscious mind; this is what had been taught to him by those who helped to build this storehouse of memory which we call the subconscious mind. Yet, when he gave readings in which Jesus of Nazareth was described, we find a great variance.

Here is Edgar Cayce's description of Jesus: *"A picture that might be put on canvas would be entirely different from all those that have depicted the face, the body, the eyes, the cut of the chin and the lack entirely of the Jewish or Aryan profile. For these were clear, clean, ruddy; hair almost like that of David, a golden-brown yellow-red, inclined to be curly in portions. Yet He is not feminine nor weak, but strong, with heavy, piercing eyes that are blue or steel-grey (5479) and the beard not cut but kept in proportion to the contour of the face, and the head was almost perfect (5479-1). His weight would be at least one hundred seventy pounds. He had long, tapering fingers; the nails are well kept with a long nail, though, on the left little finger (5749-1).*

So Cayce's description starts out with a statement that a picture of Jesus would be different from all those that have portrayed him. Also we have a complete parallel with the apocryphal letter from one Publius Lentulus when it comes to the description of the hair. I've seen translations giving the color of filbert, the color of new wine, the color of hazelnut, and here Cayce describes it as a golden-brown, yellow-red. So the parallel between the two is actual-

* See Appendix A.

ly very strong. In addition there is no conflict, only confirmation of the blondness described by Pilate and Massalian. The "inclined to be curly in portions" matches the actual image on the Shroud of Turin. Then we have the same thing as in two of the letters on the question of the color of the eyes; "blue or steel-grey". I think most of us have seen people's eyes that switch from blue to steel-grey depending upon their mood. Massalian refers to a change coincidental with awakened interest. So there's no conflict here at all. Then we have the statement, "the head was almost perfect." What does this mean? Could it mean no bilateralness, that there is no difference between the left side and the right side of the face? This would be a possible explanation for a statement for which there otherwise does not seem to be logical meaning because the question of perfection, from man's point of view, is a matter of opinion. There is no standard for perfection. A man can be considered completely handsome with a round face, or with a long face, and this is true of the beauty of women; so the fact that the head was almost perfect would seem to have an unusual meaning which could be explained by the lack of bilateralness.

When it comes to weight, one hundred seventy pounds, we have a complete parallel with the research that's been done on the Shroud based upon measurements of the body as compared to the measurements of other bodies. We can see the Shroud shows long, tapering fingers, curved slightly from the abrasions to the trunk of the Median nerve. This is an interesting statement about the nail, though, on the left little finger. This is an Arab custom; it's very common in the Middle East. Certainly one would not expect something like this, the custom of a fastidious person, to exist after the savagery with which Jesus of Nazareth, the man on the Shroud, was treated. It is not to be seen on the Shroud. There's no doubt in my mind that it was present prior to the brutality inflicted by the Romans and the Sanhedrin. Again we find a complete parallel between two sources of information and there seems to be good reason for accepting these anatomical details as being factual.

One question that appears to bother a lot of people has been expressed as follows:

"Sure, I'll grant that cloths like this Shroud have been found in the Pyramids and are much older. They were in sealed chambers in a very dry climate, though. Considering the handling and the dampness in France and Italy, it doesn't seem possible that the

Shroud of Turin could have lasted so well. Is there a reasonable explanation for this?"

My reply has been: "Yes, I believe there is a logical explanation. The whole purpose in using the semi-fluid, paste-like, funeral unguent of the Jews was preservation. In some way the saturated sindon was dried without the blurring of the image. Did the drying of these funeral spices in this burial cloth create a preservative agent? This seems the only reasonable answer to your question. Now to turn the question back to you; is the fact that we are unable to do more than postulate a possible answer sufficient reason to deny the validity of the Shroud in the face of all other accumulated evidence? Surely, this would be grasping at straws in a flood of details pointing toward authenticity. Wouldn't this be another way of the mind dodging the issue as Delage wrote in 1902?"

Another common query is: "Other than a re-hash of Chevalier's historical thesis, have any other claims been made against the veridical nature of the Shroud?"

My reply is affirmative: "Oh, yes! One of them hangs on the use of different Aramaic words for linens and burial cloths. This matter is deeply involved in semantics as well as the use and meaning of Aramaic words. The technical explanations do not belong in a book of this type. The late Father Edward A. Wuenschel, C.S.S.R., S. T. D. makes mincemeat of this position in his splendid book, *Self-Portrait of Christ*. It is the same as this matter of the preservation of the cloth itself for nineteen hundred and thirty-eight years. One can't remain a logical researcher and come to conclusions based on individual items out of context; surely one has to strive for objectivity by taking careful consideration of all elements in the whole context."

Then there are demands for various tests to be made. Until these are carried out, the Shroud stands suspect by those who demand these before they will accept a verdict of veridical. Is this another way of boggling at the fact that this Shroud wrapped the Christ? With all the data there is, would additional scientific proof change such minds or would another excuse be found for a further retreat from accepting reality? Carbon dating is frequently named as one test that should be performed. Apart from the fact that its accuracy has recently been seriously challenged, this process would require the destruction of a piece of the cloth the size of a man's large handkerchief. This would be burnt and the residue analyzed

on the basis of the half-life concept to arrive at a possible date of original weaving. Chemical analysis would destroy the blood analyzed. No one knows what effect infra-red or ultra-violet rays would have on the cloth. On the other hand, the use of a spectroscope to identify the substances that make up the imprints appears to be a safe procedure. Also microscopic examination might be very elucidating. For myself, the research and careful analysis of the magnified photographs is sufficient. In its entire context, the evidence is overwhelming on the side of authenticity.

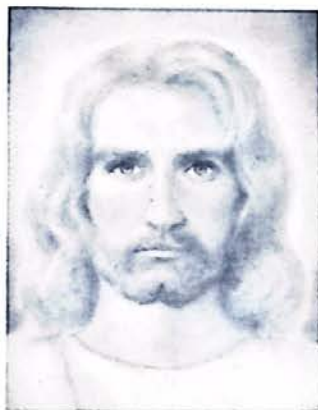
Some of the most skeptical people who have listened to my lectures, and who have later discussed the Shroud, stated that the open square on the Holy Face of Edessa is what finally convinced them. This was the final straw that broke the back of their skepticism.

For me the clincher is the unblurred cloth. It is impossible to logically deny that the imprints are those of a dead, crucified man. How did this body get out of an oily Shroud before putrefaction set in? Every other factor is open to explanation in accord with the known laws of materiality. But this, no. For me there is no other answer than disintegration of the body as described in Edgar Cayce's reading and the truth given in the gospels; He was at that state of perfection where He could overcome death.

Conclusion

For four years, my talks were primarily on the reality of the Holy Shroud. Then, as described in some afterthoughts and conclusions, there arose a need for funds to serve others. In prayer and meditation, the still small voice told me to take the dimensions of the face on this burial cloth and the coloration given by Edgar Cayce and Publius Lentulus to an artist, Ris Phillips, whom I had met once. In accord with the instructions I received, she was commissioned to paint a portrait based on these measurements and this coloration.

I don't maintain that this is exactly as Jesus of Nazareth appeared to man. I don't attempt to say that this is a perfect likeness. I do say that we have compiled a lot of evidence and this picture has more of an evidential basis than any picture from the last two thousand years about which I've heard. There is a factual basis for it which is lacking in all the others. Gladys Davis Turner, who was secretary to Edgar Cayce from 1923 on, and is one of the most beautiful, dedicated, religious people I've ever known on this earth, said, "This picture makes all other pictures of Jesus obsolete." In my lectures, I now present Ris Phillips' portrait of Jesus.



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EPILOGUE

SOME AFTER-THOUGHTS AND CONCLUSIONS

For me it seems very probable that my part in the development of this portrait reflects predestination as well as guidance from within. The facts are such that it is difficult to write them off as simply chance or coincidence.

In 1966, when knowledge of the Shroud of Turin entered my consciousness, my life was centered on bringing to people's awareness through teaching and lecturing the "WORK" of Edgar Cayce and the philosophy it expressed. My exposure to the knowledge of this burial cloth occurred during the second of four tours of Great Britain at my own expense for the purpose of informing British people of the helpful physical, mental and spiritual guidance in the Cayce Readings. My life was built around my determination to devote my remaining years to serving others in this manner. Yet, my personal purpose, after becoming aware of the significance of this sindon,

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changed its direction. There was an immediate resolve to make a crusade of presenting the reality of the Shroud to Protestant America. Prior to this, the odds would have been at least one thousand to one against my making such a radical departure from a previously stubborn dedication to the giving of all my abilities and energy to the "WORK" of the Readings.

Part of my chosen service has been the privilege of working as a non-paid administrative director, building superintendent, chef, teacher, and purchasing agent for the camp started in 1963 at Rural Retreat, Virginia. This is a medium for teaching the philosophy in the Edgar Cayce Readings. Here this beautiful, ecumenical Christian guidance is given in a helpful manner to young people between the ages of ten and fifteen inclusive; to youths from sixteen and twenty-five; and family groups who come to study, learn and share while counsellors take care of their young children. This camp is now well under way. The finishing touches and the future can be left to others; therefore, as there are too many miles between it and the west coast, my wife, who has been the camp nurse, and I decided

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It was to obtain funds for this purpose that I asked God in prayer how to raise such monies. It was in answer to this supplication that the guidance was given for this portrait of Jesus by Ris Phillips.*

To tie it all together in a practical fashion, THE PSYCHICAL AID FOUNDATION has been incorporated. The sole purpose of this non-profit venture is to raise funds for this, and, we hope, other

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camps. To this have been assigned all profits from my writings; all earnings from my lectures; all monies received through the sale of Ris Phillips' *Portrait of Jesus*; and all funds obtained from the use of tapes and slides.

Again, through inner guidance, the concepts of this booklet, as well as the tape and slides, became part of my consciousness. As I planned these additional avenues, I became aware of the need for a more substantial basis for the coloration of Jesus; evidential material to supplement the letter of Publius Lentulus and the Readings of Edgar Cayce. This need was very much on my mind as I planned a visit to the East to have Tomlin Films make a professional tape and to discuss this booklet with Father Adam Otterbein, C.S.S.R., S.T.D., of the Holy Shroud Guild, who could give me permission to use the copyrighted pictures of the Shroud.

My first talk was near Philadelphia and I was a guest of Mary and Hubert DeLoria, in Lederbach. Upon my arrival in their gracious home in the country, they presented me with a copy of the ARCHKO VOLUME. I was naturally curious as to what it was about and why they had selected this book as a gift. They had never read it and knew nothing about it except that it dealt with ancient documents bearing on early Christianity. Edgar Cayce's Readings often emphasized that "nothing happens by chance". Even if one rejects the Sleeping Seer's comments, this has to be classified as an extraordinary coincidence, to put it mildly.

Shortly afterwards, I mentioned, on the platform, the first century philosopher, Massalian, as the source of the confirming description of Jesus in Gamaliel's report of investigation to the Sanhedrin. One alert attendee asked me, after my lecture; "Wasn't Massalian mentioned in the *Aquarian Gospel of Jesus the Christ*?" So, another segment of evidential material fell into place like a piece of a jigsaw puzzle.

So, looking back on the manner in which this venture developed, my intellect refuses to accept an explanation based on just the use of my reasoning faculties and blind coincidence. Obviously, there has been an extraordinary amount of intuitive guidance from within me, and within others. So, the development of this project naturally bolsters my belief in the validity of both the Shroud and Ris Phillips' portrait.

It is logical for one to ask, at this point, and quite a few do: "What is the general reaction to this portrait?"

My answer is that, by and large, it is usually very favorable. Of course, I hear positive reactions. There must be some people who, out of politeness, do not express unfavorable viewpoints. Then, too, the first exposure might not be enough for some people to overcome their built-in aversion and disbelief of ALL relics in the Roman Catholic churches; the fact that the portrait is based on the Shroud could turn some people off.

On one occasion in Pittsburgh, it was suggested that we leave the portrait by Ris Phillips on the screen until someone moved. A small audience of members of the A.R.E., thirty-six people, sat in absolute silence for twenty-two minutes. Then I shrugged my shoulders at the suggestor of this idea and turned off the projector.

After my lectures, audiences tend to sit in motionless silence before quietly filing out. It is rather rare for there to be even scattered applause. So, apparently, there is a strong emotional impact felt by many people.

One definite rejection of this portrait was extremely interesting. The individual involved is a religiously dedicated individual. He maintains he has seen Jesus and that this is not His portrait. It is difficult for many people to grasp the truth of "The Mind is the Builder" which is a cardinal tenet in the Edgar Cayce Readings, given many, many times.

A good example is the stigmata. St. Francis of Assisi had five wounds but those in the hands were centered in the palms. This was true of Theresa Neumann, Father Pia, etc. They all bled from the palms. Yet, scientifically and anatomically, it has been demonstrated that it is impossible to suspend a victim on a cross by nails in this area of the hands. However, these dedicated souls believed that this was where their Precious Lord had been nailed. So this is where the blood flowed, because their emotional intensity, their love and desire to suffer as He did, built this reaction in their physical bodies. My twentieth century intellect more readily accepts this explanation than attributing this bleeding to an unknown mystical meaning as has been suggested.

I don't question that this lovely person saw a seemingly material manifestation of the Christ consciousness. Other people have. I suggest that he saw Him just as he expected to see Him because his mind had been building this image. He had determined to see Him and saw Him just as he had visualized Him.

What he saw, I believe, falls into the same category as the in-

tuitive efforts of the great artists of the past. The final results were filtered through their conscious minds. In Ris Phillips' portrait, the facial dimensions are very close to those of the positive image on the Shroud. If the coloration is correct, then the likeness has to be very similar to the reality.

In July of 1971, I showed a copy of the small lithograph of the portrait to the Rev. Alan Barham who started me on this quest. He set it on the mantelpiece of the room in which I was talking to his study group of twenty-odd people. After I had finished, he walked up and down in front of it, absorbing it from all angles. Then he said, "That Face really grows on one." He has the large picture of the positive facial image on the Shroud hanging in his church by permission from the Bishop of Coventry. Recently he picked up in London a large lithograph of this portrait he proposed to pair with it.

The question is frequently posed: "Why do you travel all over the country lecturing after you have passed the normal retirement age?"

As has been said, the story of the Shroud rang true to me from that first morning in Alan Barham's vicarage. Through the Readings of Edgar Cayce, my faith had been reborn; my thirty years of agnosticism overcome. It can be truthfully said that I had been a reasoning, materialistic child of the twentieth century. My intellect has always demanded material evidence to support my beliefs. As a boy, my questioning mind could not accept apparent contradictions and some doctrinal interpretations of the Gospels. When my bishop could not answer my questions and told me, "You must have faith, my son", the desire to be a priest died in my heart and agnosticism flourished in its place. The overwhelming, demonstrated accuracy of the Readings in the physical areas that are proveable demanded careful study and consideration of the unproveable aspects which include biblical interpretation. It was not only shocking, but convincing to find logical, consistent answers for those unexplained queries to my bishop thirty years before. Thus, through the psychic discourses of Edgar Cayce my skeptical, seeking mind regained the faith of its youth.

The Shroud has been called a "Fifth Gospel" and how indignant this makes those opposed to its authenticity. For me, this is a perfect description: it cannot replace Matthew, Mark, Luke and John but it does supplement them in an admirable fashion. Through this "Fifth Gospel", my faith became knowledge. It is no longer a

question of just believing; I KNOW. It is my hope that out of the many who read this book and hear my lectures, there will be those who find a like basis for knowledge in their religious beliefs. That they will, through this material proof, know rather than just have faith in the existence of the Son of Man. Likewise, that the reality of the resurrection will become, for them, an unavoidable fact.

So, my motives and prime interests are now embraced in a two-fold mission. The Cayce Readings, stated in reference to truth, knowledge, and enlightenment of others, "give as you have received." Also, they emphasized that "youth are the future." Thus, by using methods to increase man's knowledge through an understanding of the "Fifth Gospel" as a means of financing a youth camp and conference center, to further add to the expansion of consciousness, my combined effort becomes only an enlargement of my original purpose. It is still completely in accord with the Christ-centered philosophy in the Readings.

Appendix A

EDGAR CAYCE: TWENTIETH CENTURY SEER

Edgar Cayce (pronounced Casey) poses many questions for those interested in the investigation of extrasensory perception. It is difficult to briefly describe his psychic talents. The legacy of witnessed records he left mankind appear to indicate - at a rather high level of proficiency - telepathy, clairvoyance, clairaudience, clairsentience, retrocognition, precognition, out-of-the-body experiences and even what suggests psychometry at a distance.

As a man, he lived a philosophy based on service to his fellow man. While conscious, he was quite an ordinary sort of person who made a living from photography for a large portion of his life, fished and canned produce from his garden as hobbies, and achieved a rather remarkable reputation as a Sunday School teacher. He was born on a farm in Kentucky, U.S.A., lived a full life with his wife and two sons, and died at the age of sixty-seven at his home in Virginia Beach, Virginia, in January, 1945.

Nevertheless he was called "The Miracle Man of Virginia Beach" and thousands who knew him thought of him as one of the truly outstanding figures of the century. Why? In early manhood he discovered that he possessed a very strange psychic gift, an utterly amazing ability to describe, in a kind of self-imposed, hypnotic sleep, individuals and events he had never seen as well as facts and details not consciously known to him. He began giving what were termed "readings" for those who sought his help. Thousands of persons over a span of forty-three years reported that they were helped physically, mentally and spiritually.

Scientists, physicians, psychiatrists, psychologists, professors, teachers, clergymen, writers, students, as well as the general public, continue to come to investigate his carefully recorded life work.

They have found in the past, and are still finding in the present, an incredible degree of accuracy in those details that constitute evidence in the material sense. Many a "doubting Thomas" has come to scoff and stayed to participate in the work of the Association.

Approximately fourteen thousand of these recorded readings are being studied through the Association. Research is simplified through an extensive, continuing indexing system which has made easily available this psychic's comments on a vast variety of subjects; the extent is almost unbelievable, as over twelve thousand topical subject headings have been found necessary to categorize initially the contents of these readings. This availability is what makes it possible for the Association to offer the findings of many researchers to those interested in E.S.P. This is reflected in the over thirty books and over one hundred articles and booklets currently on sale that deal with his life and aspects of the philosophy contained in his readings. Certainly anyone concerned with spiritual healing, spirit communication, out-of-the-body experiences, or any other aspect of psychic phenomena may logically be interested in the legacy from this remarkable life.

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Virginia Beach, VA. 23451, or phone — (703) 428-6645.

Appendix B

My friend, who wrote the foreword for this booklet, Jeffrey Furst, suggested that it would help serious seekers if there was a summary of the problems facing a European artist in the Middle Ages in any attempt to fake a likeness on a burial cloth. Here are the problem areas:

1. Securing a cloth from the Middle East.
2. Knowledge of photographic reversal. (With bloodstains reversed in relation to the rest of the outline.)
3. Creating or making a likeness with some as yet unknown substance that shows no evidence of paint or dye.
4. Acquiring accurate details of crucifixion when no one had been executed in this fashion for approximately one thousand years. Also, no books were available on the subject.
5. Necessity for medical knowledge of tetany in the pectorals and thigh muscles.
6. Knowledge of the effect of asphyxia in the hollowing of the abdomen.
7. Awareness of need for nails through wrists instead of palms (to man's knowledge first discovered and tested in 1932).
8. Need for understanding of the effect of a nail grazing or cutting the trunk of the Median nerves in the arms (the thumbs tucked into the palms and the fingers curved).
9. Ability to envisage a cap of thorns rather than the traditional circular crown.
10. The ability to imagine a pattern of flogging which Paul Vignon believed beyond the talent of any artist. And one that reflects two executioners of different heights.
11. Having to use actual fresh blood to create factual patterns

of flow on the arms and forehead before it coagulated.

12. Creating a face of such magnificence and serene majesty.

13. And, finally, having the audacity to create a completely nude figure of the Christ.

Certainly, tabulating the problem areas in this fashion sets up requirements for talents that stagger the imagination. Even if scientific research of the cloth itself had not completely eliminated any possibility of painting, these facts alone would reduce any such suggestion to an absurdity.

EDGAR CAYCE'S STORY of JESUS

Selection, Arrangement and Comments
by
JEFFREY FURST

Frank O. Adams said of this book, "Two thirds of Cayce's over fourteen thousand recorded and witnessed psychic discourses, called Readings, were in the area of physical health. Research has proved them to have an amazingly high percentage of accuracy. If this Sleeping Seer, in his self-imposed, unconscious state said that an individual one thousand miles away had a cancer in the left kidney, a cancer would be found in that left kidney."

"In the latter half of his forty-four years of service his readings gave much on the life, times and teachings of the Nazarene. One has to consider the probability that this portion of Cayce's legacy of information is equally accurate. I believe this material in religious areas is just that - accurate! It is invariably consistent although given for many different people over a period of twenty-two years. It logically follows one theme; a christianized version of the mystery religions of ancient Egypt, Chaldea, India, Persia and Greece. This concept fits Jesus of Nazareth into the tradition of one God for all people and places, Him at the apex of the philosophical triangle."

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Appendix C

There is an enthralling book available that supports the existence of a Jewish philosopher by the name of Massalian, although he is not mentioned in the canonical gospels. This is THE AQUARIAN GOSPEL OF JESUS THE CHRIST, which is a joy to many devout Christians. It was first copyrighted in 1907 by Levi S. Dowling. It combines the entire Life of Jesus of Nazareth in one volume, including the "missing" eighteen years.

Levi Dowling was both a minister and a doctor of medicine. He served as a chaplain in the war between the states. He published Sunday School literature. At the age of thirteen, he took the negative side against a Presbyterian Elder on "The Everlasting Punishment of the Wicked".

He had a vision, he said, repeated three times, which told him to write this book. It was transcribed between the early morning hours of two and six. Considering the names and places mentioned in it, it would appear to be a result of automatic writing or guidance from without or within.

One would-be author asked Cayce in a reading: "We are told that THE AQUARIAN GOSPEL OF JESUS THE CHRIST is taken directly from the Akashic records. Is this historically true, and should I use the facts in my book?"

To which the Sleeping Seer replied: "It is the experience of an individual or of Levi, who was in that experience. To him it was an actual fact." (Reading No. 2067-2)

Whether or not Cayce is accurate in this case, the following verses from this book are rather evidential.

"139:28 Then Jesus left Jerusalem and with Massalian tarried several days."

"163:24 But in a moment Jesus disappeared; the guards saw Him no more, and in a little while He reached the brook of Kidron where the eleven were."

"163:25 Now, just beyond the brook there was an orchard and a home where one Massalian lived, where Jesus oft had been."

"163:26 Massalian was his friend, and he believed that Jesus was the Christ that Jewish prophets long ago had said would come."

"163:27 Now, in the orchard was a sacred knoll, Massalian called the place Gethsemane."

"164:30 But the disciples, every one of them, deserted Jesus, and they fled to save their lives."

"164:31 Now John was last to flee; the mob laid hold of him and tore his garments all to shreds; but he escaped in nakedness."

*"164:32 Massalian saw the man, and took him to his home and gave him other clothes; and then he followed after them who led the Lord away."**

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Appendix D

ANOTHER MYSTERY WITHIN AN ENIGMA

(Editor's note: For those who have an educated-in aversion for the subject of psychic phenomena and automatically reject any consideration of the wealth of evidence now available, it is suggested this appendix be avoided.)

Psychometry is defined as "divination of a fact concerning an object or its owner through contact with or proximity to the object".

The research done by scientists at Northland University and elsewhere on the psychometric gift of Peter Hurkos has established this psychic gift as a fact. This Dutch psychometrist takes objects that have been close to an individual, such as a watch, a ring, or clothing, and after holding them, is able to give some factual data concerning the owner. In fact, under test conditions, he produced some evidential material in 87½% of carefully monitored experiments. So, it appears that in some extraordinary way, the atoms in an object can register knowledge and in some equally baffling manner, certain gifted people can interpret the infinitesimal, electrical vibrations given off by these minute particles in such an object. Difficult as it is for our properly skeptical, questioning minds to accept, scientific research found that Hurkos' talent was equally effective with photographs of an individual as it was with articles closely associated with him.

Similar research at the University of Utrecht in Holland on Gerard Croiset developed like results.

Both these psychometrists have been successfully employed by police authorities in location of missing children and in criminal investigation.

The word "psychic", of course, is defined as "of and pertaining to the soul". Cayce's readings said that such gifts represent the

material manifestation of spiritual forces. So, perhaps this demonstrated ability is of the same order as one of the spiritual gifts to which St. Paul referred in his Epistle to the Corinthians.

Knowing that individuals have demonstrated the ability to interpret microscopic emanations from articles, is it possible to create machines that can relate to such infinitesimal vibrations? Generally speaking, science says, "No". But then most scientists refuse to even consider the overwhelming evidence for psychometric ability in people. The same closed-mind type of thinking would have ridiculed the possibility of television seventy years ago.

There are examples which indicate that there are machines which relate to vibrations too microscopic to be measured by accepted scientific guages. The so-called black box developed by the late George de la Warr was, and is, successful in identifying different diseases from the vibrations in a piece of hair or drop of blood. There was a "scientific" outcry; claims of faking, etc. Eventually, however, there was a trial in one of England's superior courts. George de la Warr was acquitted; the black box had been proved to function as he had claimed.

Then there are the radio-active appliances built from a design given in a Cayce reading.* These purport to provide healing therapy for many different diseases through the introduction into a patient of minute electrical vibrations emanating from different substances. Again, this purported input can't be measured by accepted tools of measurement. Yet, many people claim that they have been helped by the use of one of these appliances.

Of course, such claims are not proof. However, on one occasion, a personal friend of this writer was making a radio-active appliance for a close relative. He admitted to me that he had had an argument with his wife in which they had both lost their tempers and screamed "divorce" at each other. Seething with rage, he had gone into his workshop to finish the appliance. When his aunt by marriage had used the appliance she had gone into convulsions. In a check reading, Cayce had been asked why. In trance, he directed them to destroy this appliance and to tell the individual who made it never to make another when in a rage. In this case, it would appear that

* For a 61 page booklet containing 250 excerpts from the Edgar Cayce Readings dealing with the use of this purported therapeutic appliance in many varied conditions, plus an engineering design, send one dollar and fifty cents (\$1.50) to: Joseph R. Myers, Route 5, Box 257, (Tyro), Lexington, N.C., 27292.

the appliance picked up the vibrations of the maker's temper tantrum and passed them on to his wife's aunt even if such radiations cannot be measured by the latest accepted scientific tools.

One European scientist, the late Dr. Oscar Brunler, developed a machine he called the Biometer. This has not been generally accepted by scientific circles. It purports to measure the subtle and obscure radiations from the electrically-charged atoms of which everything is composed. The Biometer is able to register and measure these electrical emanations according to an established biometric scale.

Photographs of the Shroud of Turin were gauged by the Biometer. The physics involved in its application embrace the concept that energy given off by a photographic subject is picked up and reflected by the sensitive negative. Apparently, this machine measures the same kind of emanations from a photograph as those from which Peter Hurkos derived conclusive, factual data.

When the Biometer measured the photographic negative of the Man on the Shroud, the radiations therefrom registered one thousand and fifty degrees biometric. One quickly realizes the significance of this measurement when it is pointed out that extensive tests demonstrated that the average human being's brain radiations register from two hundred twenty to two hundred forty degrees biometric. Individuals with outstanding intellectual achievements register increased frequency of the wave lengths of di-electric energy emanating from the brain. When we capsule this contrast, the least that can be said is that, by this measurement, the Man on the Shroud was a highly developed individual.

So, even in this not generally accepted new science of Psychometry, there are indications that the Man on the Shroud was an extraordinary person; intellectually he dwarfed the mentality of ordinary people. Once again, if it isn't Jesus of Nazareth, who is it?

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Appendix E

It is believed that many readers will be unfamiliar with much of the phraseology used in modern parapsychology. Accordingly additional information may be helpful regarding apports and out of the body experiences.

Apport has been defined as, "the arrival of an object through solid matter."

An out of the body experience (also frequently termed astral projection) involves some part of an individual's mental faculties perceiving people, places, and events at a point removed from the flesh body. Frequently there is remembrance of the acts of leaving and returning to the body.

Bilocation should also be considered along with these two types of psychic phenomena. This has been defined as "the phenomenon in which a body occupies or seems to be present in two places simultaneously. At first glance bilocation might appear to be just another word describing an out of the body experience. However, there is a difference and it lies in the fact that the individual involved can be participating in actions and communicating with other people in a distant place. By contrast the phenomenon termed an out of the body experience takes place in a sleep state. Also, in the latter, although there may be correct recall of persons, places, and events, those people reported on are not aware of the presence of the observing consciousness.

The Catholic Encyclopedia which is a prime source of religious reference refers to this phenomenon as "mystical bilocation". Many outstanding individuals who were elevated to sainthood claimed this ability. Among them were Ignatius, Clement, Francis of Assisi, Anthony of Padua, Francis Xavier, Joseph Cupertino, Martin de

Porres and Alphonous Liguori. This reference source states, "this representation could be caused supernaturally, diabolically, or by means of a natural power or energy yet unknown." So awareness of this type of phenomena is not of recent origin or confined to the research of modern parapsychologists.

All the evidence relating to apports indicates that such phenomena are brought about by the use of mind power. Recently this writer saw movies taken by a personal friend, Wilfred A. Sechrist of Houston, Texas, of a Russian woman psychic engaging in psychokinesis; that is moving objects by mental power. Six American scientists were present as witnesses and fraud was impossible. The evidence in this area makes it extremely clear that we just don't know the boundaries or limits of what is apparently a natural power or energy as yet relatively unknown. We are, however, certain that apports have occurred and psychokinesis has been demonstrated.

An acquaintance of mine, Peter Ballbusch, who has passed on, had a fairly typical out of the body experience. He lived in an apartment in Hollywood, Cal. His wife was in Europe. He had been out with a young couple on a Saturday night and in order to save them a long drive home in the early morning hours he offered them his bedroom. He assured them that he would be very comfortable on the couch in his living room. He went to sleep. Suddenly he was mentally aware of standing alongside his recumbent, flesh body. For a long time he had wanted the apartment on the top of the old Hollywood Hotel on the corner of Highland Ave. and the Boulevard. It had been occupied and he had never been able to see it. He decided this would be a good time to view it and he willed himself to go there. Knowing as much as he did about psychic phenomena he was amused at himself when he dodged some electric power lines as he started down the world famous Hollywood Blvd. Passing a popular and well-known nightspot he witnessed an altercation between two renowned movie personalities. When he entered the apartment it was empty. It had apparently been rented by a photographer as there were remnants of film packs, etc. in the yet uncleaned rooms.

He then decided to see the home of his boss, Cecil de Mille who he knew was out of town for the weekend. He had never been invited there. He found several large packing cases in one of the rooms and remembered that Mr. de Mille had told him that he was expecting a shipment of paintings he had bought in Europe. Only

one had been opened; it was the picture titled, "A Lady Descending a Staircase."

At this point he felt a need to return to his own apartment and expressed the thought. He was very conscious of a sharp shock as he reentered his flesh body. He was then immediately aware of an argument between the young couple in his bedroom. Between sobs the wife was maintaining that they had to call a doctor and the police now. The husband was trying to quiet her. He said that it was silly to think of calling anybody at three in the morning. Peter was obviously dead and the delay wouldn't matter to him. They could call the authorities in the morning as if they had discovered the dead body when they awakened. Peter caused considerable consternation when he called out to them.

The wife had discovered what she had thought was his dead body, she hastened to tell Peter, when she passed through the living room on her way to the bathroom. Her husband's examination had convinced them that they had a corpse on their hands. Peter assured them that no harm had been done and told them the details of his experience.

There was a special edition of the Los Angeles Times the next morning with flaming headlines about the fisticuffs between two prominent screen stars on the sidewalk outside a well-known restaurant on the boulevard. Peter and his friends went to the hotel and tipped the janitor heavily to get him to show the apartment on a Sunday; it was just as Peter had described it with lots of debris from photographic activities. And, to clinch the reality of the experience, on Monday morning my friend asked his boss if he had received the shipment of paintings. Mr. de Mille answered in the affirmative but stated that so far he had only uncrated "A Lady Descending a Staircase."

For a contrast let us consider an example of bilocation out of the history of the Mother Church. María, the daughter of Francisco Coronel, was born in Ágreda, Spain, in 1602.* She is said to have taken the vow of chastity when she was only eight years old. At seventeen she became a member of the Poor Clares; the order that had repaired the Shroud in 1534. At the very young age of twenty-five she became an abbess by papal dispensation. At twenty-three she founded a new religious institution just outside Ágreda,

* I, *The King* by Frances Parkinson Keyes, McGraw-Hill Book Co., New York, Toronto, London, Sidney, 1966. *The New Catholic Encyclopedia* 1967.

the Convent of the Conceptionistas. Although physically she never travelled outside Ágreda during her lifetime she was widely known for her great learning and mystical powers, including the gift of bilocation. So much so that she became a major advisor of her country's monarch; for twenty-two years she corresponded frequently with Philip IV, advising him on morals, asceticism and politics. She wrote extensively and some of her writings were temporarily condemned by the Inquisition. No one, however, ever questioned her sincerity and even her enemies respected the holy life of María de Ágreda. In 1672, seven years after her death, she was declared venerable.

This saintly soul had been deeply interested by the reports of the Spanish conquests of the Aztecs and Incas. She felt strongly that the poor, pagan Indians in these new colonies of Spain should be given the blessings of Christianity. She was completely in accord with the concept of the church of her period in accepting the necessity for propagation of the faith. She later wrote that she had prayed that she might have some small part in assisting the friars engaged in this effort. In the light of what transpired she must have been consistent and persistent in her prayers to this end.

For, one day, she said she found herself outside of her body. She described visiting strange countries. It was as if she was reviewing the possibilities before choosing where she would give her efforts. She correctly reported on the Mohammedans; their appearance and culture; and expressed her distress about their belief in celestial delights in the form of carnal pleasures. This dedicated woman also accurately described the Chinese, their clothing and customs. She finally settled on an Indian village which later research determined was located in New Mexico.

She had thought that she could assist the work being done in the missionary field through her prayers. Now she came to realize that her deep, dedicated desire to be a part of such apostleship was not to be done at a distance in a cell but was to flourish under the bright, blue sky of the American southwest.*

She recounted making over one hundred visits to this Indian tribe while out of her flesh body. She is credited with making over five hundred converts. She directed the leaders of this tribe to contact the Franciscans nearby for further teaching and regular religious services.

The Franciscan superior rejected the Indians' request for past-

* *Un Mundo En Una Celda (A World in a Cell)*, by Felipe Ximenez de Sandoval.

oral care. He did not have the personnel to take on additional responsibilities, he explained. When the Indians insisted he asked why they were so importunate. They told him it was because of what The Lady in Blue had told them. So, the surprised superior found himself with over five hundred already converted natives who obviously must receive spiritual support. These Indians even drew a very realistic likeness of their Lady in Blue which was later proven to be extremely accurate. It is pertinent that besides the Conceptionistas only one other order wore a blue robe and the cut of their habit was markedly different.

One of the most convincing corroborations of this case of bilocation by a saintly soul, who never consciously left the confines of Ágreda in Spain, is found in the history of cooking in the southwestern United States. In this area chili-con-carne is a very popular dish. Encountering it for the first time in New Mexico, or Arizona, one naturally thinks it is of Mexican origin. It is not, it is a Spanish recipe. Actually, it is not particularly liked in Mexico; and is considered a concoction from north of the border, a gringo dish. Research into the source of this recipe brought forth the fact that the Indians attributed its creation to María de Ágreda, the Lady in Blue. In this investigation she was described as; "The first missionary to the southwest, a very wise and mysterious woman." So this confirmation came out of delving into the pioneer culinary practices with no suggestion of mystical or psychical implications.

So, some of the words and phrases employed in this newly formed branch of science, parapsychology, are of recent origin but the phenomena they describe are not. Apport is only a freshly minted, descriptive noun describing what happened when the Master of Masters appeared to the disciples on the day after the resurrection. Because of fear of what the Jews might do to them they were hiding in a room with the doors shut. (John 20:19) And, an out of the body experience or astral projection is not a recently discovered phenomenon; the Mother Church has been referring to such an experience as bilocation for many centuries. What could be extremely significant, however, is that such an ability has been deemed a faculty associated with spiritual development.

The Edgar Cayce phenomenon is another challenging case in our time in which out of the body experiences played a prominent part. If we just limit our consideration to the physical readings given for individuals at a distance we are faced with thousands of cases in

each of which, to help a seeking soul, this incredible sleeping seer left his slumbering body. As was stated earlier a reading described this technique: it said that the soul of the psychic went out on the forces that are in activity to the place of the seeker and there the souls communed one with another. The hundreds of comments made in these readings describing the conditions, weather, circumstances, furniture, etc. near or around the seeker provide indisputable evidence that some part of Cayce's mental faculty did make such trips. As these excursions were carried out with the spiritual motive of being of help to another, one can speculate on what would have happened to him if he had done these things at the time of María of Ágrede in the seventeenth century. Would the Inquisition have had him burned at the stake or would he have been declared venerable?

We now know the formation of the negative image on the Shroud can largely be explained as the result of the working of natural laws. It appears that, in the light of the Catholic Church's past experience and the findings of modern parapsychology, the movement of the soul out of the body on the cross and its return to the corpse in the tomb, were not unique phenomena. The soul obviously did just this in the case of Lazarus, for example. Such movement could one day be fully explained in the light of understanding of what is apparently a natural law embodying the use of power and energy as yet relatively unknown.

What is utterly unique is the actual resurrection!

When one considers those frightened disciples fleeing from the arresting guards in the garden of Gethsemane. Also, when one appreciates the fact that two days later they were still in hiding; their fear was so great that they had confined themselves to a locked room to which Jesus "apported" and convinced them that He had truly risen from the dead. Surely no other set of circumstances could have changed this group from fearful doubters to the fearless, founder apostles they became.

Truly, there should be no conflict between religious belief and parapsychology. It is this writer's belief that too frequently there is a great deal of error on both sides of this question. The followers of this new science have not really considered the possibility of a spiritual explanation for psychic phenomena; generally speaking only a material explanation has been sought that can be gauged by the yardstick of the five senses and results that can be duplicated at will in laboratories. On the other hand, in the churches, there has

been a general tendency to classify an interest in such matters as evil and unchristian.

It would appear that St. Paul's descriptions of various types of psychic phenomena as "spiritual" gifts in First Corinthians twelve have fallen on a large number of deaf ears or barren ground.

Parapsychology is frequently described or referred to as psychical research. What is truly ironical is that the adjective "psychical" has the meaning - "of and pertaining to the soul." Yet, over the past ninety years since the founding of The Society for Psychical Research, most parapsychologists have refused to even consider the possibility of the existence of a soul.

Surely it is not scientific to ignore and refuse to investigate the possibility that psychic forces could be basically spiritual in nature. Likewise it is not christian behaviour to categorize and condemn all participants in parapsychological research as led by diabolical forces stemming from the devil. Cooperation between these two approaches could vastly enhance man's understanding and contribute richly toward the race's physical, mental and spiritual development. No decisions should be made or conclusions drawn until all the evidence is in, all the facts known.

In their efforts to bring together theological and scientific purposes, research and understanding lie the value of the Churches' Fellowship for Psychical and Spiritual Studies of Great Britain which numbers over forty bishops as patrons. Also, their chairman is a former specialist in surgery who left the remunerative practice of medicine to serve in the ministry, the Rev. Dr. K. G. Cuming, M.R.C.S., L.R.C.P. In the United States the Spiritual Frontiers Fellowship was formed to emulate the British example, and thus, is another ecumenical approach to modern man's two faiths, science and religion.

The work of the twentieth century seer, Edgar Cayce, equates spiritual forces and psychic phenomena. Further, it states we will perceive no real progress towards understanding of these relatively unknown energies and powers until our purpose is in accord with the highest spiritual ideal. We will make no progress as long as our motive is solely gratification of scientific curiosity. When our aim is to gain greater understanding of psychic or spiritual forces in order to help others will we be rewarded with real enlightenment.

The Sleeping Seer summed it all up for us with:

"Jesus was the greatest psychic who ever lived."

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All of the foregoing embrace material from the Cayce files. Except for No. 8 they are listed in the order which provides a growing, intellectual comprehension of the content and extent of the carefully recorded and witnessed Cayce Readings.

He also conducts weekend retreats, starting on a Friday evening and finishing on a Sunday at noon. In this period he can present three hours on Cayce's interpretation of the Bible; four hours on Prayer and Meditation; and conclude with A Scientific Search for the Face of Jesus. All this material is presented through slides projected on a screen. By using 116 excerpts from the Readings the Sleeping Seer is permitted to speak for himself on Prayer and Meditation, for example. Col. Adams clarifies the subject through comments but the seeker is permitted to arrive at his own conclusions as he or she sees with the eyes as well as hearing with the ears.

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